

MUSICAL AMERICA



HELEN JEPSON

De Bellis

JUNE, 1943

Philadelphia La Scala Opera Co.

INCORPORATED

FRANCESCO PELOSI, General Manager

The Philadelphia La Scala Opera Company occupies a unique position among operatic organizations in America. Established in 1923, by a group of public spirited, music loving citizens for the purpose of presenting opera in its finest tradition, and reorganized 5 years ago, it is now recognized as one of the outstanding opera companies in the United States.

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MUSICAL AMERICA

OPERA DOMINATES FESTIVAL EVENTS GIVEN IN MONTREAL

Marjorie Lawrence Sings Isolde as First Major Role Since Her Illness—'Tristan' Especially Adapted to Needs of Seated Heroine

Beecham Is Conductor

Jeanette MacDonald Makes Operatic Debut as Juliette in Gounod Work—'Marriage of Figaro' and 'Così Fan Tutte' Also Heard—Bach's 'St. Matthew' Given in Theatrical Setting.

By THOMAS ARCHER

MONTREAL, June 1.

MARJORIE LAWRENCE and Jeanette MacDonald both sought out Montreal to make appearances in opera, Miss MacDonald for the first time in her career, Miss Lawrence for the first major role she has attempted since her recent illness.

For Miss Lawrence, her undertaking of the role of Isolde in Wagner's 'Tristan und Isolde' was a great personal and artistic triumph. Her Isolde was nobly sung and acted with all the dignity the Irish princess should have. The fact that she remained seated throughout all three acts in no wise detracted from the production. In fact, Miss Lawrence's economy of gesture was an asset rather than otherwise.

Burly Julius Huehn, the Kurwenal, carried her on to the stage in the third act. Sir Thomas Beecham, who conducted the performance at His Majesty's Theatre on May 27, pointed out to this reporter that in Wagner's text, Kurwenal's assurance to Tristan just before he goes off to conduct Isolde from ship to shore, bears out the carrying in of the heroine. The verb "tragen" is used.

The performance itself was a fine one, although the balance of the cast came far behind Miss Lawrence in ability to deal vocally with the Wagnerian idiom. Arthur Carron as Tristan began laboriously but did some admirable singing and restrained acting in the third act. Mr. Huehn was a capable Kurwenal. Elizabeth Wysor's first effort in the role of Brangaene was acceptable. Arthur Anderson was hardly weighty enough to register King Mark.

The orchestra under Sir Thomas Beecham did wonders. A New York critic present declared that it was "the equal of the Metropolitan orchestra at its best". Sir Thomas took the music at a fast and emphatic pace, and with his customary showmanship and gift for making the most of the moment's inspiration. Herbert Graf's staging was admirably built around Miss Lawrence. Richard Rychtarik's settings were novel and attractive in the first and second acts, less so in the third where he seemed to miss Wagner's space demands entirely. The local legitimate theatre, His Majesty's, is decidedly on the small size for an opera of the proportions of 'Tristan'.

The production of Tristan was sponsored
(Continued on page 6)

Guild Gives \$15,000 to Metropolitan



Lucrezia Bori (Left), Chairman of the Metropolitan Opera Guild, Presents Edward Johnson, General Manager of the Opera, with a Check for \$15,000 on Behalf of the Guild. Mrs. Joseph R. Truesdale, Guild President, Is at the Right

THE Metropolitan Opera Guild made its annual contribution to the Metropolitan Opera Association at its annual meeting at Louis Sherry's on May 20. Lucrezia Bori, chairman of the Guild, presented the \$15,000 check to Edward Johnson, general manager of the company.

Mrs. Joseph R. Truesdale, president of the guild, reported on the guild's activities for the season in a display of colored slides taken at the opera house and elsewhere. Mrs. Truesdale and Miss Bori were among the officers

re-elected, it was announced at the meeting.

Mrs. August Belmont, founder of the Guild, has been appointed by Miss Bori to act as chairman of its war activities next season.

Miss Bori announced the election of seven new directors of the guild. They are Mrs. John Bradley, Mrs. Malcolm B. Edgerton, Mrs. Arthur B. Foye, Mrs. John Hubbard, Luigi Lucioni, Henry Reed, president of the Metropolitan Opera Club, and Mrs. George Roberts. Licia Albanese, soprano and Walter Cassel, baritone, were heard on the program.

SAN FRANCISCO ANNOUNCES OPERA SEASON

Seventeen Performances to Include Ten for Subscribers, Five Popular Events, Two for Concert Subscribers—'Girl of the Golden West' a Novelty

SAN FRANCISCO, June 12.

SEVENTEEN performances, beginning on Oct. 8, will make up the twenty-first annual season of the San Francisco Opera, under the general direction of Gaetano Merola, according to Kenneth Monteagle, association president. Ten are subscription events, five a popular series, two for concert subscribers, and, in addition, there will be visits to Sacramento, Los Angeles and Pasadena.

Singers new to the opera will be Zinka Milanov, Kurt Baum, Bruno Landi, John Garis, Leonard Warren, Francesco Valentino,

Florence Kirk and Ivan Petroff. From Mexico, Irma Gonzalez and Roberto Silvo will join the roster. John Charles Thomas, Kerstin Thorborg, Dusolina Giannini and Hertha Glaz will rejoin the company after several years' absence. Re-engaged from last season are Lily Pons, Licia Albanese, Irra Petina, Frederick Jagel, Charles Kullman, Raoul Jobin, Jan Peerce, Robert Weede, Ezio Pinza, Salvatore Baccaloni and Lorenzo Alvaray.

The sole novelty of the subscription series will be 'The Girl of the Golden West', in English. The subscription series also includes 'Samson and Delilah', 'Forza del Destino', 'Cavalleria Rusticana', 'Lucia', 'La Bohème', 'Rigoletto', 'Il Trovatore', 'Don Pasquale' and 'Don Giovanni'. The popular series will repeat three of these with cast changes and add 'Carmen' and 'Traviata'.

MARJORY M. FISHER

Music Maintains Morale! Music Must Go On!

Community Opera Flourishes Over Nation

Locally Sponsored Productions Bring to Light Vast New Audiences in Smaller Cities — Dayton, Trenton, Union City and Hartford Represent Awakening of Opera-Consciousness on National Scale

THE last few years have seen the awakening of a new and a portentous interest in opera over the nation which has shown itself, not only in bigger audiences and greater demands for the established companies, but also in the burgeoning of operatic ventures of various kinds in communities never before considered opera-conscious.

We say "new" interest because it is just that; and the newness is the most momentous thing about it. It is no renaissance when an interest in opera springs up in Dayton, Ohio, or Union City, N. J. It is a completely new thing which has come to life for the first time, and it expresses itself in local enterprises which are people's opera in the fullest sense of the word. They are not merely chic entertainments for the socially elite of the community.

In Dayton, the bulk of the audience has been drawn from the ranks of mechanics in the huge National Cash Register Company and the various war factories, clerks in the department stores, and white-collar workers in offices. It was their opera, given for them, and they went to it in numbers that meant black ink for the box office and a rosy prospect for Dayton's operatic future.

Opera came to Dayton as the result of a casual luncheon conversation between the baritone, Robert Weede, and Miriam Rosenthal, manager of Dayton's Town Hall Presentations. Mr. Weede had just filled a concert engagement under Miss Rosenthal's management and he remarked that he would like to return to Dayton sometime in an opera performance.

That suggestion was enough for Miss Rosenthal, an energetic, purposeful woman, who not only conducts her Town Hall events with suc-

cess but also puts local Red Cross drives over the top and stands at the controls of a variety of civic movements. In a matter of seconds she was thinking in terms of a Dayton Grand Opera Festival, and all she wanted to know was whom she should see about the musical arrangements. Mr. Weede mentioned Michael De Pace, well known artists' representative in New York, and from there on the Dayton Grand Opera Festival was no longer a happy conjecture, it was a fact.

A series of five operas on five evenings, April 29 through May 2, were announced to an astonished public. While Miss Rosenthal hewed the way on the Dayton end, Mr. De Pace, in New York, undertook the Herculean task of delivering the festival to her in a package. He assembled the artists—Vivian Della Chiesa, Thelma Votipka, Marjorie Hess, Igor Gorin, Raoul Jobin, Mr. Weede, Charles Kullman and many others. He rounded up his chorus, the men from the Metropolitan in New York, the women from Chicago, and set them to rehearsing. He hired part of the Cincinnati Symphony Orchestra. He obtained the services of Fausto Cleve, as conductor; Armando Agnini as stage director and Antonio Dell'Orefice as chorus master.

Staging Problems Solved

Then he got his scene painter and, with him and Mr. Agnini, took a train to Dayton. There one of the most formidable hurdles of the whole enterprise had to be cleared. Memorial Hall, which was to house the performances, was not built for elaborate theatrical productions. It has a flat orchestra floor and the stage is only twelve feet deep with a fifteen-foot apron. Moreover, the platform is set very high, and if Valentin, in 'Faust', does his dying on the floor, nobody in the first fifteen rows can see him. Mr. De Pace got around most of these difficulties through the use of special scenery built and painted on the premises. He and Mr. Agnini personally supervised the cutting out of cardboard trees, the painting of canvas skies and the wiring of crepe-paper flowers.

Meanwhile, Miss Rosenthal had not been idle. Mayor Frank M. Krebs, the Chamber of Commerce, the daily papers and many of the town's leading business men were solidly behind her. Ten days before the opening, the advance sale, conducted on a single admission basis, indicated capacity audiences for the auditorium of 2,500 seats. The town was alive with opera news and gossip, the papers sent reporters backstage to report progress and get "atmosphere"; there were interviews, statements, pictures and editorials. In short, Dayton was opera-conscious.

Just five weeks after the first public announcement, the festival made its bow with a performance of 'Faust' with Raoul Jobin, Nicola Moscona, Marjorie Hess, Carlo Morelli, Norman Roland, Thelma Votipka and Nan Merriman. From every point of view, it was a brilliant success, and so were the subsequent productions of 'The Barber of Seville', with Doris Marinelli, Miss Merriman and Messrs. Martini, Gorin, Moscona and Alvary; 'La Bohème' with Dorothy Kirsten, Miss Hess and Messrs. Martini, Morelli, Alvary, Engelman and De Paolis; 'La Traviata' with Mmes. Della Chiesa and Votipka, and Messrs. Kullman, Weede, Alvary, De Paolis, Engelman and Roland, and finally 'Rigoletto' with Mmes. Marinelli, Votipka and Merriman, and Messrs. Pearce, Weede, Alvary, De Paolis and Roland.

So pleased were the Daytonians with the results of the festival and so optimistic are they about the future that they are now considering remodelling old Memorial Hall to make its stage and auditorium suitable for further festivals which are even now in prospect.

We have given the Dayton story in detail because it is typical of what can be and is being done to satisfy the new appetite for opera in smaller cities. Similar stories can be told about Trenton and Union City, N. J., Hartford, Conn., and several other forward-seeking communities.

Trenton Has Own Chorus

Trenton is already an old hand at the business. Now in its third season, the Trenton Opera Association gives a series of four operas spaced about a month apart over the season. Mr. De Pace is the advisory director, as he is also in Union City and Hartford. The musical director is Michael Kuttner and Mr. Agnini is the stage director. Officers for the society are James Kerney, Jr., president; John E. Curry, managing director, and Gertrude Schultz, subscription manager.

The association has its own chorus, composed of local singers; the orchestra is drawn from the Trenton Symphony; the ballet is that of the Philadelphia La Scala Opera; scenery and costumes come from New York. The principal roles are sung by well known artists although the association has announced that "There will be a place in the association for those of the community whose talent or ability

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Leading Participants in the Successful Dayton Opera Festival Were (Standing) Miriam Rosenthal, Local Manager; Michael DePace, Managing Director; Lorenzo Alvary; Karl Kritiz and Michael Kuttner, Assistant Conductors; (Seated, from Left) Mrs. Ettore Della Chiesa; Vivian Della Chiesa; Alessio De Paolis; Armando Agnini, Stage Director; Otello Ceroni, Assistant Conductor; Nan Merriman; Fausto Cleve, Conductor; Robert Weede; Mrs. Cleve; Charles Kullman; Antonio Dell'Orefice, Chorus Master; Mrs. Dell'Orefice; Jan Pearce; Thelma Votipka; Wilfred Engelman and Mrs. DePace



Frank Pandolfi, Artistic Director of the Connecticut Opera Association



Michael Kuttner, Musical Director of the Trenton Opera Association



John E. Curry, Managing Director of the Trenton Opera Association



Thomas P. Martin, Conductor of the Hudson County (N.J.) Grand Opera Association

Touring Opera Achieves New Popularity

Six Road Companies Scored Unprecedented Success During Past Season—Wagner, Philadelphia, Nine O'clock, La Scala, Baccaloni and San Carlo Troupes Plan Greater Activity in Coming Year

NO more convincing evidence is to be found of the newly awakened opera consciousness of America than the unprecedented success scored by the touring opera companies during the past season and the impressive expansion of their activities planned for next season as the natural outgrowth of that success.

The Charles L. Wagner companies have completed a most auspicious season and are already fully booked for next season. The Philadelphia Opera Company played fifty engagements during 1942-43; next season it will play 100. The Nine O'Clock Opera troupe has plans for a tour next year extending from coast to coast and including Canada. The most extensive plans in its five-year history are in the making for the Philadelphia La Scala Opera Company in 1943-44, involving a considerable extension of its out-of-town activities. The programs of operatic excerpts offered by Salvatore Baccaloni and his company have been so successful that the basso buffo now plans to give full opera performances. The San Carlo Opera Company, patriarch of current touring opera troupes, has enjoyed one of the most prosperous seasons in a long time and has arranged for an extended trek over the familiar "San Carlo trail" next Fall.

'Don Pasquale' and 'Faust', in richly mounted productions, are the vehicles in which the Charles L. Wagner companies will go before the country next season. Organized under Mr. Wagner's name and under his own supervision four years ago, the Wagner companies are unique in many ways, not the least of which is the fact that each company is a complete and separate unit and that each is provided with two casts composed of artists especially selected for their roles.

Each Company a Unit

"Since each cast and company is a definite unit and gives continuous performances, we achieve a high degree of unity and perfection of accomplishment," says Mr. Wagner. "Our scenery for each opera is especially designed and newly built. Our costumes are made new, and we carry complete lighting effects."

The production of 'Faust' is "protected" by the availability of three artists for Marguerite, two for Faust and two for Mephistopheles.

A Scene from the Charles L. Wagner 'Don Pasquale' of Last Year. The Production Will Again Be Seen on Tour Next Season



Robert M. Lewis
Planning a Philadelphia Opera Presentation. From the Left, Sylvan Levin, Artistic Director; Henry R. Gerstley, President, and David Hocker, General Manager



G. Provenzano
Giovanni Martinelli with Mrs. Walter A. Knerr, President of the Philadelphia La Scala Opera Company, and Francesco Pelosi, General Manager

They are, respectively, Susanne Fisher, Frances Greer and Maxine Stellman; Jan Kiepora and William Hain, and John Gurney and Nicola Moscona. Mack Harrell will sing Valentine and Wilfred Engelman, Wagner. Giuseppe Bamboschek will be musical director and conductor, and Désiré Defrère, stage director.

'Don Pasquale' will have Louis D'Angelo in the title role and Stella Andrevia as Norina. This production is also under the musical direction of Mr. Bamboschek with Mr. Defrère as stage director.

"Both of these productions are fully booked," says Mr. Wagner, "and we could sell at least thirty more dates. Our tours, beginning this Fall, include the finest concert courses in America, many of which have taken our opera for the fourth consecutive year, which in itself is high praise." Cities to be visited include

Pittsburgh, Philadelphia, Youngstown, Akron, Toledo, Columbus, Cincinnati, Detroit, Indianapolis, Louisville, Memphis, Little Rock, Birmingham, Chattanooga, Knoxville, Atlanta, Columbia and Savannah, S. C., Durham and Charlotte, N. C., Richmond, Washington, Springfield, O., Springfield, Mass., Oklahoma City, Tulsa, Joplin and several points Southwest.

"One thing I have found now to my satisfaction," Mr. Wagner observes, "is that the American public does not want all opera in English. They want the comedies in English, but the dramatic stories in Italian and French; and this is understandable. They want to laugh, and they want to cry; and it is easier to laugh in English and weep in a foreign tongue."

Philadelphia Opera Season Expanded

Dedicated to opera in English at popular prices with casts of young American singers, and with emphasis on co-ordinated ensemble rather than "stars" and on the attainment of effective "theatre," the Philadelphia Opera Company looks forward to an active 1943-1944 season from early October to late March.

Established six years ago under David Hocker, general manager, and Sylvan Levin, artistic director and principal conductor, the company for the first few years confined its activities to the Philadelphia area with several offerings annually. The list of operas gradually grew as singable English translations became available. For the most part, the English librettos employed are new, several being by Mr. Levin.

The 1941-1942 calendar listed some out-of-town bookings, among them a week in Boston. In 1942-1943, under Hurok management, tours were posted for New England, the South and the Mid-West in addition to the regular home series and engagements throughout Pennsylvania—some fifty performances in all and con-

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Members of the Nine O'Clock Opera Company Brave the Storm on a Winter Tour. From the Left, Ruth Cumbie, the "Chauffeur", Allen Stewart, Floyd Worthington, Vera Weikel, Lura Stover, Helen Van Loon and Gean Greenwell



Salvatore Baccaloni as Doctor Bartolo in 'The Barber of Seville' Which He Will Present On Tour Next Season

Season of 1942-43 Most Successful Of His Tenure, Says Edward Johnson

Manager's Statement Reveals Big Increase in Opera At- tendance and Almost \$12,000 Reduction in Operating Deficit — Tour Scored No- table Success

"IN point of enthusiasm as well as general artistic achievement the season just ended has been the most successful of the present administration," declares Edward Johnson, general manager of the Metropolitan Opera Association, in his annual report to the board of directors.

This report, and another by Cornelius N. Bliss, chairman of the board, reveal that attendance totals for the past season ran 45,000 ahead of the previous season and that the annual deficit this year was \$11,766 less than that of last year. The Metropolitan's out-of-town appearances in Philadelphia, Chicago, Cleveland and Rochester were among the most successful ever undertaken by the company, with the volume of business in Cleveland surpassing all previous records for that city.

The sixteen weeks of the home season in New York began with a serious drop in season subscriptions, according to Mr. Johnson. But there was an exceptional demand for tickets to individual performances which became so great that the total attendance, even with seven fewer performances, was larger than that for 1941-42. "Over the entire New York

season, the number of performances sold to capacity rose from eleven last season to forty this season," Mr. Johnson reveals. Among the sold-out houses were those for the Wagner "Ring" Cycle which had drawn houses of only moderate size last year.

"Business for 1942-43 was steadier, with fewer peaks and valleys, than in recent years," says the general manager's report. In explanation of this healthy condition, the report notes, not only that reduced admission prices this year made for a broader popular appeal, but also because the management, through emphasis on ensemble, has endeavored "to stress the presentation of opera by artists rather than for artists," which may be interpreted as an attempt to get away from the star system traditionally prevalent at the house and to sell a given performance as a whole, "striving," as the report says, "for a full blend of the several ingredients which together make the operatic whole."

Emphasis on Ensemble

"Such has been the aim of the management for several years," the report goes on, "first through emphasis on the leadership of the conductors, then through appropriate casting and stage direction. . . . An outstanding personality may draw a full house, but steady attendance through the weeks can come only through performances well balanced and well prepared."

Based on the experience of the past season, the New York season for 1943-44 will be extended to twenty weeks, as has been previously announced.

The Association's statement of income and expenses for the fiscal year ending May 31 shows a total income from various sources of \$1,804,746.40 with operating expenses of \$1,810,531.98 leaving an operating deficit of



Walter L. Loubat, President of the New Orleans Opera Association

\$5,785.58 without taking into consideration real estate taxes and mortgage interest. With these items, amounting to \$196,822.27, added, the total deficit becomes \$202,607.85. Recent state legislation relieves the association of about \$100,000 city taxation, granted as a special exemption, and a rebate on sums previously paid to the city in taxes is now reported to be in litigation.

"The 1942-43 season has dispelled the fear that the Metropolitan Opera might become a casualty of the war," says Mr. Johnson. "It has done more. It has shown that there is distributed over the American continent an enthusiastic audience eager to welcome the broadcasts from the Metropolitan. It has shown that there is a public ready to hear opera wherever the Metropolitan may present it."

Montreal Festival Dominated by Opera

(Continued from page 3)

by the Montreal Festival, together with two performances of 'The Marriage of Figaro' directed by Sir Thomas in the same week and in the same theatre. Audrey Mildmay, formerly of Glyndebourne, and Frances Greer won honors, the first as Susanna, the second as Cherubino. John Brownlee was an adequate Figaro. Eleanor Steber did some fine singing as the Countess but generally her interpretation was more akin to Verdi than Mozart. Sir Thomas conducted *con amore*.

A more satisfying all-round Mozart production was that of 'Cosi Fan Tutte', sponsored by the local Opera Guild, of which Pauline Donald is the producing director. Here a group of young singers headed by Edward Kane, Mack Harrell, Robert Britton, Mary Henderson, Christine Johnson and Andzia Kuzad turned in a superb performance of Mozart's comedy with music. Wilfred Pelletier conducted with enthusiasm and understanding and Messrs. Graf and Rychtarik looked after the stage.

Jeanette MacDonald chose Gounod's 'Roméo et Juliette' to open her first operatic tour, appearing in opera for the first time anywhere in Montreal on the evening of May 8. The musical comedy and screen star did extremely well so far as appointments and support were concerned.

She had Ezio Pinza for her magnificently vocal Friar Lawrence. Armand Tokatyan was the Roméo, John Gurney the Capulet. The chorus and orchestra were mainly from the Metropolitan with Mr. Pelletier again the conductor.

As an attempt at one of the most difficult roles in French opera, Miss

MacDonald's Juliette was really worth seeing. Nervousness marred her work in the first act on the opening night, but she picked up remarkably well in the balcony and tomb scenes. The voice is light, well managed. Whether it will be accounted of operatic timbre in a theatre the size of the Metropolitan is, of course, a matter for future judgment.

Bach Work "Staged"

Besides the productions of 'Figaro' and 'Tristan', the Montreal Festival also sponsored a staged version of Bach's 'St. Matthew Passion' at a small theatre here which is an adjunct of one of the theological seminaries. The conception of the production was one with which Dr. Graf approached Leopold Stokowski some years ago. Each, however, after various discus-



Marjorie Lawrence as Isolde

sions, decided to go his own way. Dr. Stokowski staged his version in New York, Dr. Graf his here.

For those who could accept the 'St. Matthew' Passion in theatrical form, and this writer could not, it was a highly interesting experiment. Dr. Graf based his action on Albrecht Durer's prints of the Trial and Crucifixion of Christ and carried them out partially in dramatic action, partially in tableaux. The Rychtarik settings made considerable use of reflected backgrounds. Costumes were richly colored.

The score itself was sung for the most part by a choir placed in the auditorium and on steps leading up to the stage. The Narrator (Edward Kane) sang from a lectern. So did the soprano and alto soloists. Dr. Pelletier conducted, but the effect of the music was handicapped by the small size of the theatre and by what might be called a lack of aural perspective due to the presence of the stage apparatus. Mack Harrell was the Christus and Desi Halban sang the role of the Daughter of Zion.

Symphony events have included the annual gala week of La Société des Concerts Symphoniques de Montreal, the regular symphonic organization of the city. It consisted of three concerts directed by Désiré Defauw who made his farewell appearance on the third night in a performance of Berlioz's 'Damnation of Faust'.

The first evening (May 10) was devoted mainly to Mozart with Ezio Pinza as soloist in a group of Mozart arias. The second program (May 12) included the Brahms First and Beethoven Fourth Concertos with Rudolf Serkin as solo pianist. Soloists in the Berlioz work were Rose Bampton, who substituted for Eleanor Steber, Joseph Rogatchevsky and Mr. Pinza who, of course, was the Mephis-

topheles. The Disciples de Massenet sang the chorus parts. Mr. Defauw directed a first-rate performance.

The Montreal Festivals opened their season in April with a performance of Shostakovich's Seventh ('Leningrad') Symphony under the direction of Eugene Ormandy who substituted for Leopold Stokowski who was originally engaged to conduct the work here. It was given in the local sports arena and drew an audience of several thousand. Acoustical conditions were modified by the use of a special shell which the festival committee had had designed according to specifications furnished by Dr. Stokowski.

OPERA RETURNS TO NEW ORLEANS

Throng Greeted First Offering of New Association at City Stadium

NEW ORLEANS.—The cradle of opera in America and the only American city that can boast of an uninterrupted operatic history from 1791 to 1919, when the historic Bourbon Street French Opera House was destroyed by fire, New Orleans again has proved that operatic entertainment is necessary to its peculiar temperament and that opera must be revived as a permanent institution.

An enormous audience greeted the New Orleans Opera Association at its inaugural offering on June 11, at the City Park Stadium, when 'Cavalleria Rusticana' and 'Pagliacci' were presented, not "acceptably," but triumphantly. A chorus of sixty-five fresh-voiced singers; an orchestra of forty-five competent musicians led by Louis Hasselmans, formerly of the Metropolitan Opera House; a ballet of thirty lithe young dancers directed by ballet masters Leila Haller-Wulff and Jack Velsor; soloists of distinctive merit; and, most important, an outstandingly competent artistic director in the person of Amelio Calantoni contributed toward making the debut of "Opera Under the Stars" an epochal event.

Double Bill Welcomed

In 'Cavalleria Rusticana', Archie Mauterer, of this city, won plaudits for a voice of lyric-dramatic quality used with excellent taste. Dorothy Sigler sang the role of Santuzza with conviction. George Lipton made a virile Alfio and Dorothy Luhrne invested the small part of Lola with grace and charm. Nita DeBen's Mamma Lucia is among the best ever presented here.

In 'Pagliacci', highest honors went to Sidney Rayner, closely seconded by Rudolfo Hoyos, whose Tonio will remain a happy and vital memory. Mr. Rayner's Canio would do credit to any stage. He sang with opulent tone and evinced a histrionism that was compelling in its human element. Marietta McMurray was a sympathetic Nedda, and Ralph Shaw and Frank Richards, as Peppe and Silvio, respectively, sang capably. Congratulations are due Robert J. Murphy, technical stage director.

To Walter L. Loubat, prominent business man and president of the association, unstinted praise also is due both for the magnitude of his undertaking and its unequivocal success. Other officers are Edward A. Parsons, noted Southern bibliophile and patron of the arts, Phillip E. James, Charles H. Behre, Michael A. Carso, Charles J. McMurray, and Ben Freudenberg.

Later in June, 'Carmen' will be presented with Sidney Rayner as Don Jose, Mr. Hoyos as Escamillo, and Mme. Maria Mayhoff-Freudenberg in the title role.

HARRY BRUNSWICK LOEB

Our Orchestras vs. the Modern Composer

By RONALD F. EYER

IT is an illuminating and perhaps momentous discovery in the relation of art to politics in wartime to find that Richard Strauss is the most popular living composer, so far as symphonic music circles in this country are concerned, and that his chief competitor is Dmitri Shostakovich. We can find it in our artistic conscience, it seems, to take to our bosom the top musician of the Nazi enemy at the same time that we embrace the leading musical light of our Soviet ally. Such impartiality is subversive or paradoxical or eminently commendable according to the temperature of one's conviction that art is above human chicanery and political philosophies.

But this is only one piece of instructive information gleaned from MUSICAL AMERICA's survey of the national symphonic repertoire for the past season. A previous article reported the findings anent the general repertoires of nineteen representative symphony orchestras in various sections of the nation. (MUSICAL AMERICA for May). We turn now to the position of contemporary music, especially music of American origin, in the symphonic picture.

In addition to the Strauss-Shostakovich news, we learn that George Gershwin is the gallery god among our native composers; that the NBC Symphony takes the palm for the highest percentage of American music performed during the season; that contemporary foreign music leads the native product about three to one in performance records, and that the principal composers of Russian nativity are more popular than composers of any other national group.

The Participants

Here are the details. The participating orchestras, chosen from the ranks of both major and minor ensembles, to exhibit a cross-section of the national repertoire, were: the New York Philharmonic-Symphony, the Philadelphia Orchestra, the Rochester Philharmonic and the Baltimore, Boston, Chicago, Cincinnati, Columbus (O.), Indianapolis, Grand Rapids, Harrisburg, Minneapolis, National (Washington, D. C.), NBC, New Haven, Pittsburgh, St. Louis, San Francisco and Seattle symphonies.

The "Big Ten" among composers, regardless of time or period, represented in the repertoires of these orchestras, were named in the previous article. Now we can identify the "Big Ten" among the composers of today. In the order of their popularity and with the number of performances accorded their works noted in parenthesis, they are: Richard Strauss (32), Dmitri Shostakovich (28), Sergei Rachmaninoff and Serge Prokofiev (22), Jan Sibelius (18), Igor Stravinsky and George Gershwin (12), Ralph Vaughan Williams (9), Alexander Tansman and Harl McDonald (8).

The prominence of Shostakovich in these findings undoubtedly should be taken with certain reservations. Through his politically inspired music, Shostakovich has been a kind of diplomatic emissary, ex-officio, for the Soviet Government since the beginning of the war. We have recognized him as such here in America, and we have given his compositions, especially his Seventh, or 'Leningrad', Symphony, wide currency. This music might have been just as widely performed had there been no wartime diplomatic angle, but there is room for doubt.

A definition of terms is in order at this point. What is a contemporary composer? Who is and who is not an American composer? These are troublesome and sometimes treacherous questions, and the answers are not as obvious as they seem. For the purposes of this survey, however, a composer is held to be contemporary if he is living and producing music as of today, or if he is now dead but

National Survey of Typical Symphony Repertoires Shows Strauss and Shostakovich Favorites Among Living Composers—Gershwin and McDonald Most Popular Americans—NBC Symphony Proves Best Friend to Native Talent—Rachmaninoff Second Piano Concerto and Shostakovich Seventh Symphony are Most Favored Compositions

was living and producing music during the last twenty-five years. It has been assumed that a composer is an American if he was born in America, or if he had most of his career in America although he was born elsewhere.

It seems clear that the large number of composers who have come to our shores since the beginning of the present war, and during the years immediately preceding it, cannot logically be called American, even though they have established residence here and many of them have become citizens. Accordingly, they have not been so listed in the survey.

The American Leaders

In the light of these standards, then, it will be seen that only two of the "Big Ten," Gershwin and McDonald, are Americans. Their place in the scheme of things is brought into focus when we observe that Gershwin enjoys the same popularity as Stravinsky and that McDonald is on a par with Tansman.

The most popular contemporary compositions are Rachmaninoff's Second Piano Concerto and Shostakovich's Seventh Symphony, both of which were performed nine times. Second place was a tie among three works: Strauss's 'Don Juan', Shostakovich's Fifth Symphony and Prokofiev's Classical Symphony, with eight playings each. Honorable mention goes to Strauss's 'Death and Transfiguration' and 'Till Eulenspiegel' and Stravinsky's 'Firebird' Suite, all heard six times.

The only American works to approach these winners were McDonald's 'Bataan' (5), and Gershwin's 'Rhapsody in Blue' (4). These were the two most popular American works,

with the 'Porgy and Bess' music of Gershwin, Deems Taylor's 'Marco Takes a Walk' and David Van Vactor's 'Comedy Overture No. 2' as runners-up with three performances apiece.

Altogether, there were 82 American composers represented in the programs of our orchestras. Of these, 29 had at least two works performed, and 16 had more than two. The rest were represented by one work each. The total scores of the leading contenders work out like this (first numeral indicates number of compositions; second, number of performances): Gershwin, 6-12; McDonald, 3-8; Aaron Copland, 5-7; Morton Gould, 6-7; William Schuman, 4-6; Van Vactor, 2-5; Roy Harris, 4-4; Samuel Barber, 3-4; Saul Creston, 3-4; Felix Borowski and Frederick Stock, 3-3; Robert Russell Bennett, Wallingford Riegger, Leo Sowerby and Virgil Thomson, 2-3; Deems Taylor, 1-3.

It is interesting to note that both Gershwin and McDonald held the same respective positions in a similar survey conducted by MUSICAL AMERICA in 1937. For purposes of comparison, after an interval of six years, it may be profitable to recall the 1937 scores: Gershwin, 3-10; McDonald, 3-5; Howard Hanson, 2-5; Ernest Bloch, 3-4; Edward MacDowell, Ernest Schelling and Leo Sowerby, 3-3; Samuel Barber, 2-3; Nicolai Berezhovsky and Carl Busch, 2-2; Mabel Daniels, 1-2.

Who Are Champions?

The business of determining which orchestras showed the keenest interest in the products of our native composers presented many perplexing difficulties. As in the first part of the survey, dealing with the general repertoire, it was necessary to decide arbitrarily which concerts or series of concerts by a given orchestra were valid for this investigation. And, as before, it was decided that only regular subscription concerts, and such additional series of concerts as appeared to be of almost equal importance with the subscription series, should be taken into account. In some instances, this changed the picture considerably so far as representation of American works was concerned.

In the case of the Rochester Philharmonic, for example, it might be assumed from the figures that Rochesterians are rather tepid in the matter of American composition. The fact is, however, that Rochester is an unusually active center in the propagation of native talent. But performances are handled for the most part by the Festival of American Music which presents several All-American programs during the year under the sponsorship of the Eastman School of Music. These are performed by the Eastman-Rochester Orchestra, conducted by Howard Hanson, which is not the official Rochester Philharmonic, to be sure, but is so closely related to it that the one group may be said to complement the other. In view of this alliance, it can readily be understood why the Philharmonic does not put as much stress on the American product as it might otherwise.

Another peculiar difficulty arose in the consideration of the Cincinnati Symphony. This

(Continued on page 8)

Contemporary Leaders

Foreign		American	
Number of Performances			
32	R. Strauss		
28	Shostakovich		
22	{Rachmaninoff Prokofiev		
18	Sibelius		
12	Stravinsky		Gershwin
9	Vaughan Williams		
8	Tansman		H. McDonald
7	Falla		{Copland Gould
6	{Hindemith Respighi Albeniz Weinberger Villa-Lobos		Wm. Schuman
5	{Toch Gliere Milhaud		Van Vactor

Further rating of American composers: Harris, Barber, Creston, 4 performances each; Borowski, Stock, R. R. Bennett, Riegger, Sowerby, V. Thomson, D. Taylor, 3 performances each.

Our Orchestras vs. Contemporary Music

(Continued from page 7)

orchestra played fanfares, dedicated to various members of the United Nations, several military services and the like, which were especially written for the occasion by various American composers at the invitation of the orchestra's conductor, Eugene Goossens. Can a fanfare be considered a bona fide musical composition? This poser, so far as the present survey is concerned, was answered in the negative. It seemed capricious and unfair to place fanfares, however admirable, in competition with full-length symphonic works. They were not counted.

There were more or less similar problems with a few of the other orchestras. It should, perhaps, be mentioned in this connection that no songs performed by soloists with the orchestras were included since songs cannot be considered a part of orchestral repertoire.

NBC Symphony Leads the List

With these qualifications and compromises taken into account, the NBC Symphony, as mentioned before, proved best friend to the American composer during the past season. Of the 68 works presented by Arturo Toscanini and Leopold Stokowski with this orchestra during its Winter series, 15 were of native vintage. This gave the Americans 22 per cent of the total. The St. Louis Symphony, conducted by Vladimir Golschmann, was next with 13 American works out of a total of 72, or 17 per cent. The remaining orchestras ranked as follows:

(First numeral indicates total works performed; second, number of American works; third, percentage of American works)

New York Philharmonic-Symphony, guest conductors: 176—25—14%
Columbus (O.) Symphony, Izler Solomon, conductor: 28—4—14%
Seattle Symphony, Sir Thomas Beecham, conductor: 39—5—13%
Indianapolis Symphony, Fabien Sevitzky, conductor: 63—8—12½%
San Francisco Symphony, Pierre Monteux, conductor: 67—8—12%
New Haven Symphony, David Stanley Smith, senior conductor: 25—3—12%
Philadelphia Orchestra, Eugene Ormandy, conductor: 118—12—11%
Pittsburgh Symphony, Fritz Reiner, conductor: 75—8—11%
National Symphony (Washington, D. C.) Hans Kindler, conductor: 95—11—11%
Rochester Philharmonic, Jose Iturbi, conductor: 61—6—10%
Grand Rapids Symphony, Nikolai Malko, conductor: 28—3—10%
Boston Symphony, Serge Koussevitzky, conductor: 85—8—9%
Chicago Symphony, Hans Lange, acting conductor: 103—9—9%
Cincinnati Symphony, Eugene Goossens, conductor: 80—7—9%
Harrisburg Symphony, George King Raudenbush, conductor: 22—1—5%
Baltimore Symphony, Reginald Stewart, conductor: 108—3—3%
Minneapolis Symphony, Dimitri Mitropoulos, conductor: 85—2—2%

The results of audience polls and the comments of several symphony conductors develop interesting sidelights on the subject of contemporary and American music.

Audience ballots show that there is a lively but by no means overwhelming interest in contemporary music among concert-goers, but that very little of it centers on the American output. In Baltimore, only Strauss's 'Don Juan' and the 'Dance of the Russian Sailors' from Glière's ballet, 'The Red Poppy', polled enough votes to be included in the all-request program. Two different votings by National Symphony patrons in Washington, D. C., placed Strauss, Shostakovich and Gershwin among the ten most popular composers with younger listeners, while Sibelius, Glazunoff, Shostakovich, Strauss and Stravinsky ranked high with the regular subscription patrons.

The only native work to figure in the voting was 'Hobby on the Green' by Hilton Rufty.

The Philadelphia Orchestra notes that "For the first time in our Request Program history, the works of five contemporary composers are included in the list of symphonies that received a total of ten votes or more." They were Sibelius, Shostakovich, Prokofieff, Vaughan Williams and Persichetti. There were eight contemporaries in the list of most favored shorter works, and these included two Americans, McCollin and McDonald.

There is considerable disparity in the opinions of conductors regarding contemporary music and what to do about it. In a letter to this writer, Eugene Goossens said: "Our audience is a broadminded one and deeply interested in all contemporary developments. Though perhaps I should not write this, I feel that any audience which has complete confidence in its conductor's good judgment and discrimination in the matter of contemporary work is bound to welcome the performance by its orchestra of that work."

On the other hand, George King Raudenbush says, "No polls have been taken in connection with programs, but apparently the preference of the audience is for well-known classics. Works of American composers and all new compositions generally, as always, meet with opposition from both orchestra and audience."

In an open letter to his Philadelphia Orchestra audience, Eugene Ormandy recently declared, "... Unfortunately, there are many of our concert-goers who regard the performance of contemporary music as an intrusion on our programs. ... I feel that it is the responsibility of the Music Directors of Symphony Orchestras, and of every member of their audiences, to give careful attention to the best works now being written. Only through a spirit of tolerance can we achieve our goal, which is the finest possible performance of the great masterpieces of the past, and a wholehearted encouragement of the music of the present and the future."

David Stanley Smith points out, in appraising his New Haven programs, that "it is obvious that there is a preponderance of standard works. Though no voting by the audience has

Philharmonic Adhered to Contract, Says Union

FRANK admission of the correctness of the Philharmonic-Symphony's position in the recent controversy over the dropping of playing members of the orchestra is made by the Official Journal of Local 802, Associated Musicians of Greater New York. In an article citing the gains achieved by the union in the new contract negotiated with the orchestra, the publication says:

"So far as the 1942-43 contract of the Philharmonic was concerned there never was any question raised of its violation by the Philharmonic; they were living up to every provision of the contract and were not firing anybody in violation thereof." The orchestra merely gave notice that a certain number of men would not be re-engaged, and this, according to the union publication, was in accordance with the contract. "Unfortunately", it continues, "politics was permitted to enter into the situation" and the subsequent tension is charged to "opposition elements seeking to embarrass the administration".

The article in the union organ adds: "Let it never be forgotten that the strength and prestige of our Local rests primarily on two foundation stones: (1) Our constant insistence that employers live up completely to the spirit and letter of every contract which we make with them; and (2) that we also live up to our contract obligations".

been asked for this season, it is well known to the conductors that our patrons would vote heavily for the wide use of classic well-known compositions. And can you blame them!"

The novel idea is advanced by Izler Solomon that "the question is not so much what one plays as it is how one plays it. ... The public will either be satisfied with the usual run of programs or they can be given a program well balanced which includes something of the new. ... Each conductor, of course, has his own theory and performs either what he considers good music or takes the path of least resistance and performs what he knows the public will like. ... it has been my policy to perform not only the standard repertoire but the unusual as well, including an American composition on each program."

A spokesman for the Indianapolis Symphony says, "... our audiences have, over a period of six years, lost their sales resistance to American music and evinced a willingness to listen to it and even to find good in it. People will want to hear the music they have always heard, or music written by composers with whose names they are familiar. But at least they are coming to the point at which they will listen to an unfamiliar work by an unfamiliar composer and acknowledge whatever good they find in it, which, one must admit, is a change, and a change for the better."

The Minneapolis Symphony reports: "We made no attempt to poll the opinion of our public regarding favorite compositions. We have tried that in former seasons, confining the choice to the specific repertoire of the season. The result is almost invariably the same so far as symphonies are concerned: Beethoven, Brahms, Tchaikovsky and Franck."

This then is the national symphonic picture today as disclosed by the survey. Generalizations are dangerous, but it can be said with safety, we think, that we are still in the romantic era, so far as public taste is concerned, or something like 100 years behind the times as musical frontiersmen count; that music of the late romantic, or impressionistic period, represented variously by Debussy, Franck, Rachmaninoff, Strauss, Sibelius—yes, and Gershwin—has gained a strong foothold; that there is something in the Russian musical temperament or idiom, or both, that is singularly attractive to us; that the contemporary music we do like is that which is least contemporary in the sense of departure from traditional conceptions and techniques; that no composer native to this country has yet emerged who, in our estimation, can hold a candle to his leading European colleagues.

Everything considered, we are commendably open-minded about newfangled products, but we will accept nothing on faith.

Greenfield to Conduct Oratorio Society

The board of directors of the Oratorio Society of New York held a special meeting on May 26 when Alfred Greenfield was appointed to succeed the late Albert Stoessel as conductor for the 1943-44 season. The society plans to present its annual performances of the 'Messiah' on Dec. 18 and the eighteenth uncut performance of the B Minor Mass in the Spring. Mr. Greenfield has been assistant conductor of the Society, chairman of the department of music at University College of New York University and director of the N.Y.U. Glee Club and The Hall of Fame Singers.

New Opera Plans "Merry Widow"

The New Opera Company, Mrs. Lytle Hull, president, Yolanda Mero-Irion, general manager, will produce a modernized version of 'The Merry Widow' this Summer. Mme. Mero-Irion, who also produced 'Rosalinda', the currently successful operetta adapted from Johann Strauss' 'Die Fledermaus', has engaged Felix Brentano to stage the Lehar operetta. Jan Kiepura and Marta Eggerth will sing leading roles in the revival.

MEPHISTO'S MUSINGS

Dear Musical America:

I note that Virgil Thomson, the *Herald Tribune's* topflight music commentator, has written a neat little piece about musical anachronism in connection with the film version of our old friend 'Zaza'. He finds that the film producers have had an eye for period architecture and furnishings; they have been aware of "stylistic piquancy" in "period decor"; and the attire of the principals is "even aggressively in the period". But the music is for the most part "the purest 1900," he declares, "and about as appropriate to the people who lived in those houses and wore those clothes as an interpolation of Gershwin's 'The man I love' would be in a D'Oyly Carte production of 'H.M.S. Pinafore'." And he reasons this out as in line with our particular way of looking on "popular" and "serious" music.

When the films show us a contemporary "serious" composer in the full exercise of his genius, he tells us, they are likely to represent his musical expression "as contemporary in spirit with that of Grieg and Raff. "But when they represent a song writer and a musical hall artiste of 1900 cooking up a number to lay 'em in the aisles, the number they cook up is something that could only have been written or understood forty years later. If one admits at all the distinction between 'classical' and 'popular' music, it is inevitable that one should demand of the former a certain resemblance (even though by contradiction) to respected classroom models and that the latter should be encouraged to express a certain joy in getting away from all that, in a forward-looking cult of the 'latest'."

Mr. Thomson isn't commending the procedure. To the contrary he says that "a play about 1900 has more carrying power if you can make it an auditory, as well as a visual, costume piece." But he has hit upon something that is worth thinking about, when he points out that the film people—and of course a great number of the persons for whom the films are designed—think only of popular music in terms of today and by the same token of serious music in terms of the past.

"Music will come into its own in the films," says Mr. Thomson, "only when film makers and film con-

sumers shall have learned the difference between style and function. For this to come about the old distinction between 'classical' music and 'popular', which is a functional distinction masquerading as a stylistic one, will have to be scrapped."

This may be the time for me to air one of my pet grievances about films that deal with gay nineties and early nineteen hundreds. It's those "aggressive" costumes of the males. One would think everybody wore enormous plaids or checks in those days! Characters look as if they had stepped from the pages of the *Police Gazette* or were intended to be animated cartoons of race-track touts and saloon hangers-on. There were all varieties of taste then, as now. But, as the family album will show, the tendency was toward a more conservative attire, so far as fabrics and colors were concerned than is true today. Formal clothes were of course much more in vogue. But entirely aside from the silk hats and the prince alberts, few men about town went in for the noisy suits which cause film patrons to snicker at the styles of the good old days. Those were the badge of the tin-horn sports. I ask you, old timers, am I right or am I wrong?

Getting back to "classical" and "popular" music, one of our university lecturers tells me that every year he has the same old battle to clear up in the minds of students the distinction that must be clearly drawn between them. As Mr. Thomson says, it is a functional one. "Popular" music is *entertainment* music. "Classical" music is *art* music.

Either one can be good, bad or indifferent, in its own class. There are borderline cases, but there isn't much mixing of the two types. Technique doesn't determine the issue, either. All sorts of "ifs" and "buts" can be argued, but the fact remains that the "popular" music of any period—and there has always been "popular" music—does not represent the same *art* considerations as dignify "classical" or "serious" music.

It may be sentimental, it may be hard-boiled, it may be jazzy or it may come in the form of a waltz, but the function it serves is primarily that of entertainment. The folk song is something else yet, because often it deals with the more fundamental emotions of mankind. That is, until some hack makes it over into a popular song. He changes its function when he does this. It becomes a piece of *entertainment* music. The same thing happens when a piece of *art* music is taken over by the swingsters. They substitute an *entertainment* approach.

From Geraldine Farrar, whom we are never likely to forget, comes this letter, concerning a search for information about manuscript compositions by Teresa Carreño.

Dear Sir:

May I ask if through the medium of *MUSICAL AMERICA's* columns, I could place an inquiry as to the possibility of any piano or instrumental works, in manuscript, of the late Teresa Carreño? I am acting for her gifted granddaughter now in England, and

would be pleased to have anyone who knows, write either the *MUSICAL AMERICA* or get in touch with me. It would afford the granddaughter much satisfaction to know of this matter. Thanking you for any light you can shed on the matter, I am,

Very sincerely,

GERALDINE FARRAR
Ridgefield, Conn.

"Oh-oh!" said I, when I read the little item about the Rumanian soprano Stella Roman in the 'Personalities' column of your last issue which referred to that gifted soprano as "the only one of her na-

the Yugoslav Isolde of those days—Milka Ternina.

Finding new things to sing really must be quite a problem for our concert vocalists, judging from something I have just read concerning a program given by Julius Huehn in Portland, Maine. The *Evening Express* review notes that he "thrilled his audience with the rich quality of his tones and was especially pleasing in his rendition of Nocturne, opus 48, No. 1, by Chopin." Nothing was said as to whether Mr. Huehn sang the Nocturne in the original language or in a translation. Incidentally, al-

SCHERZANDO SKETCHES No. 139 By George Hager



"Instead of the Brahms A Minor, we will play the quartet from 'Rigoletto'."

tionality ever engaged by the Metropolitan Opera". Not that I could definitely recall the contrary. But there's always been somebody else, and the man or woman doesn't live who can think of every singer who has been at the Met since it opened in 1883, much less tell you every last whoozis's nationality. So I prepared myself forthwith for the usual enlightenment. It was not long in coming. Just a few days later, I received a card from Newark, N. J. It read:

Dear Mephisto: On reading over the 'Personalities' column in the May issue, I detected a slight error, viz: 'Stella Roman is the first Rumanian singer at the Metropolitan'. In 1903 Fran Navál, a countryman of Miss Roman, was one of the leading lyric tenors. H. Conried was the director.

JOE PICKAR.

That was Conried's first season and it was the season of Caruso's debut. Navál was a light tenor whose chief contribution was his pleasant singing of the part of George Brown in a presentation of Boildieu's 'La Dame Blanche', which was given in German under the baton of Felix Mottl. That was only forty years ago and there are plenty of old timers to remember it. But it is altogether probable that the survivors among those who were hearing opera in 1903 will have much more to tell you about a singer from down in the Balkans,

though the review doesn't enlighten us on the point, I understand that the accompanist, Robert P. Hill, played something or other and that he was never flat or sharp and that nobody could find anything to object to in his diction.

And by the way of illustrating the maxim that one misplaced caption deserves another, I can recommend to any one who can direct his attention back to the busy weeks of the season that now finally has waned, a beautiful double-header in the New York *Staats-Zeitung und Herold*. Under a picture of a Metropolitan opera bass one reads: "Alexander Kipnis gibt Mittwoch einen Klavierabend in Carnegie Hall". And beneath a likeness of a celebrated pianist the equally surprising tidings: "Robert Casadesu wirkt Samstag nachmittag in der 'Tristan und Isolde' Aufführung der Metropolitan mit". Portraits of Helen Traubel, Giovanni Martinelli and Artur Rubinstein adorn the same page. I must admit that it is neither Mr. Martinelli nor Mr. Rubinstein who "singt Samstag nachmittag die Isolde". Better luck next time, sighs your

Mephisto

BETHLEHEM HOLDS THIRTY-SIXTH BACH FESTIVAL

Ifor Jones Marks Fifth Year as Director — Mass in B Minor Given with Guest Artists and Forty Members of Philadelphia Orchestra Assisting

By KEITH M. THOMPSON

BETHLEHEM, PENNA.

THE elements conspired with the performers to make the annual festival of the Bethlehem Bach Choir on May 14 and 15 a satisfying experience for the hundreds attending. The chorales played by the Moravian Trombone Choir from the belfry of the Packer Memorial Chapel before each performance attracted the attention of newcomers as well as of enthusiasts who had made the pilgrimage many times.

Those not accommodated in the Chapel, or in the auditorium nearby, listened to the programs transmitted to them on the lawn of the Lehigh University campus which was made particularly pleasant by the mild, sunny weather. Before the second half of the performance of the B Minor Mass on the afternoon of May 15 the sky became overcast, but neither ardor nor attitude was dampened during the festival.

Ifor Jones directed the programs for the fifth year, his authoritative, uninhibited conducting educing commendable results from his choir and from the members of the Philadelphia Orchestra assisting. The second year of war found seven tenors and six basses "on leave for military service," but no apparent diminution in the quality or precision of the chorus.

The B Minor Mass, presented for the thirty-sixth time in these surroundings, was particularly stirring this year. The peaceful campus of an American university representative of all we fight for, overlooking a city forging the steel for war, gave new meaning to the magnificent closing words of the mass, "Dona nobis pacem." Strength, courage and faith resounded through the Gloria and the Credo. The choir, especially the basses, made the opening chorus of the Sanctus unforgettable.

Soloists Contribute

The vocal soloists were Louise Moller, soprano; Lilian Knowles, contralto; Ernest McChesney, tenor; Bruce Boyce, baritone; and Rand Smith, bass. Each contributed to the sincere musicianship of the performance. Miss Knowles, whose assignment was the most taxing, sang with full rich tones, well supported and securely produced. Miss Moller, in her duets with Miss Knowles and Mr. McChesney, revealed a pleasing soprano voice, blending well in quality with both. Her scale was even, her phrasing intelligent and clean. Mr. McChesney made excellent use of his middle register, and, although he occasionally pinched his top tones, his singing was generally praiseworthy. Mr. Boyce in the 'Et in Spiritum Sanctum' evidenced mature mastery of style and vocal resources. Mr. Smith was less poised



Participants in the Festival Were (from the Left): E. Power Biggs, Organist; Louise Moller, Soprano; Ernest McChesney, Tenor; Lilian Knowles, Contralto; and Dr. Ifor Jones, Conductor of the Choir.

Below: Bruce Boyce, Baritone



Call-Chronicle

but no less sincere in his solo.

The forty members of the Philadelphia Orchestra headed by Alexander Zenker, concertmaster, Saul Caston, trumpet, William Kincaid, flute, Marcel Tabuteau, oboe, and James Chambers, French horn, gave expert support as did T. Edgar Shields, organist.

The B Minor Mass, however, remains primarily a work for the chorus, and the 200 voices sang with conviction and enthusiasm. The attacks were not always clean and the releases not always in unison, but the spirit and the power of Bach's music was tellingly expressed.

The Mass was performed in two sessions, the first starting at two o'clock, the second at four-thirty. In the morning two recitals were presented. The first by James Friskin, pianist, at ten o'clock in the Chapel of the Moravian Seminary

and College for Women. The second by E. Power Biggs, organist, at eleven at the Central Moravian Church. Mr. Friskin played the 'Goldberg' variations; Mr. Biggs, four Chorale Preludes and the Passacaglia and Fugue in C Minor.

The preceding day was devoted to two programs of more than common interest. The first, in the afternoon, included the Kyrie in D Minor, the organ Fantasia and Fugue in G Minor, the Motet 'I Wrestle and Pray' and the Cantata 'Christ Lay in the Bonds of Death'. In the Kyrie, another version of which is to be found in the Mass in F, the balance between the voices was not too well maintained, tending to nullify the effect of Bach's masterful part-writing. The short Motet, probably written by Johann Christian Bach, fared much better. It was of inferior material but the a cappella singing of the choir was

here firm and pure, the work of the sopranos making it particularly noteworthy. Mr. Biggs' performance of the Fantasia and Fugue was hurried but technically superior.

Sections Replace Soloists

One of the high points of the entire festival was the rendition of the Cantata No. 4. The groups of the chorus sang the arias and duets designated for soloists as well as the choral portions, achieving remarkable unity of expression and distinguishing themselves in the rich choral sections. In spite of their fine performances, however, there was a monotony of quality that would not have been, had solo voices been employed as Bach intended.

On the evening of May 14 the program included the Motet 'Sing Ye to the Yord', the Brandenburg Concerto No. 2, and the Cantatas: 'Take what Thine Is and Go Thy Way,' and 'Beautify Thyself My Spirit.' The soloists in the Cantatas were those heard in the B Minor Mass. Mr. McChesney's diction was especially fine in the first. The aria, 'Be glad my heart' in 'Beautify Thyself, My Spirit' proved high, but again the tenor's musicianship supported him. Both Miss Knowles and Miss Moller contributed satisfying solos as did the others. The choir re-affirmed its unique place among American choral groups in the performances on this program. Mr. Jones conducted with his customary energy.

The members of the Philadelphia Orchestra who assisted also presented an admirably integrated reading of the Brandenburg Concerto, Mr. Caston, Mr. Kincaid and Mr. Tabuteau playing brilliantly.

At the annual business meeting of the choir on May 15 between the two sessions of the B Minor Mass, Dr. William L. Estes, Jr., was re-elected president. Other officers renamed were: Dr. C. C. Williams, Russell K. Laros and R. P. Linderman, Jr., vice presidents; Alan C. Dodson, secretary-treasurer; and Herman J. Schneller, assistant secretary-treasurer.

KRUEGER RESIGNS KANSAS CITY POST

Inability to Consummate Regional Plan Given as His Reason

THE withdrawal of Karl Krueger from the conductorship of the Kansas City Philharmonic, a post he has held since 1933, is revealed in a letter of resignation submitted recently by Mr. Krueger to the orchestra's executive committee.

Inability, because of current conditions, to carry through plans for a regional symphonic organization, taking in Kansas City, Wichita and Tulsa, is given as his reason.

"Some of my friends have known for several years that it was my intention to give up my work in Kansas City upon completion of my tenth year," the letter stated. "I have held this decision in abeyance thus long because I had hoped that I might carry through my plan for a great Midlands Orchestra, spanning Kansas City-Wichita-Tulsa, during the next season. But this does not seem to be the best time for such an effort.

"Circumstances being what they

are," the letter continued, "I cannot undertake what is involved in a realization of the regional plan at this time. It was only because of my faith in the potentialities of this plan that I was tempted to remain beyond the tenth year."

Born at Atchison, Kans., Mr. Krueger is one of the few native-born musicians to become a regular conductor of a major symphony orchestra in this country. He was educated in Europe and was assistant conductor of the Vienna State Opera for several seasons. From 1925 to 1932, he conducted the Seattle Symphony.

Lycett to Manage Water Gate

The appointment of Ralph Lycett of New York as manager of the National Symphony Orchestra's Water Gate concerts was announced recently by J. P. Hayes, manager of the orchestra. Mr. Hayes will continue as general director of the National Symphony's affairs. In order to accept the position, Mr. Lycett obtained a two months leave of absence from the Community Concerts division of the Columbia Concerts Corporation, with which he has been associated for fifteen years.

BALTIMORE PLANS SYMPHONY FARE

Stewart Re-engaged — Three Series Made Possible by Campaign

BALTIMORE.—The Baltimore Symphony Orchestra Association's fundraising committee held its final meeting May 24 in the North Hall of the Peabody Conservatory of Music and the campaign workers reported the details of a sustaining fund of \$100,000 for the continuation of the concert plans for the next two years. The president of the Baltimore Symphony Orchestra Association, R. Lee Taylor, announced that the stated contributions would be arranged to provide two fifteen-week seasons, including ten midweek concerts, fifteen Sunday concerts, and five Saturday concerts for children. J. Carey Martien and G. Harvey Porter, chairman of the men's team of workers, and Mrs. Howard M. Kern, leader of the women's teams, as well as the organized groups of workers are to continue active to support the future plans for the orchestra's maintenance.

Reginald Stewart has been re-engaged as conductor, C. C. Cappel will continue as manager and Gustave Klemm will be publicity director. The City of Baltimore will continue, as in the past, the substantial subsidy of \$50,000 which will provide the Board of Municipal Music with concerts for Young People and the series of popular priced Sunday night concerts. The 1943-44 season will open on Sunday, Nov. 7, this popular series closing Feb. 27.

Soloists Announced

The mid-week concerts, a series of ten programs on Nov. 10, 17, 24, Dec. 8, 15, Jan. 5, 19, 26, Feb. 9 and 23 will present the following soloists: Mischa Elman, Jan Peerce, Vladimir Horowitz, Gladys Swarthout, Percy Grainger, Marcelle Denya, Luboshutz and Nemenoff, Helen Traubel, and two soloists still to be selected. Mr. Stewart is arranging the program material to include standard symphonic repertoire and novelties among which are mentioned Aaron Copland's 'Lincoln Portrait' Bartok's 'Mikrokosmos' Suite, Scriabin's 'Poème de l'Extase' and works of Delius and Sibelius new to local audiences.

Three world premieres are scheduled for performance and announcement of these will be made later. It is also planned to have Mr. Stewart appear in the dual role of pianist and conductor in one of the classic concertos, marking his first appearance as soloist. It is also proposed to expand the scheduled program with special events to reach the men and women in the armed forces.

FRANZ C. BORNSCHEIN

WEEDE AIDS CHORUS

Indianapolis Maennerchor Gives Final Spring Program

INDIANAPOLIS.—The Indianapolis Maennerchor brought the season to a brilliant close at the Spring concert on May 15 when Robert Weede was the assisting artist, repeating his success of last year. The director, Clarence Elbert, arranged a program including the premiere here of Corporal John Sacco's 'Johnny the One', a stirring patriotic song for chorus and solo baritone. It was received with an intense enthusiasm and had to be repeated. The chorus sang in its accustomed style such numbers as Purcell's 'Thou Knowest, Lord'; Hadley's 'Ah, Fill the Cup', from 'the Rubaiyat of Omar Khayyam'; Buck's 'On the Sea', and the rousing Aus-

tralian Soldier's song, 'Waltzing Matilda'.

Mr. Weede was heard also in Easthope Martin's 'Four Songs of the Fair'; three arias, Mozart's 'Deh vieni alla finestra' from 'Don Giovanni'; Peri's 'Invocazione di Orfeo' from 'Euridice' and the 'Largo al factotum' from 'The Barber of Seville'. Many extras were added. Dorothy Munger provided excellent accompaniments for Mr. Weede and for the Sacco work. Other chorus numbers were sung a cappella. P. S.

CLEVELAND HEARS TWO ORCHESTRAS

Zwilich Assists Philharmonic Under Grossman—Women's Symphony Plays

CLEVELAND.—The Cleveland Philharmonic conducted by F. Karl Grossman gave a concert in the Cleveland College Auditorium on May 15 sponsored jointly by the Cleveland College Student Government Association and the Women's Association.

The Vivaldi Concerto Grosso which opened the program focused attention on the fine playing of concert master Mr. Zwilich. The Overture to 'Russlan and Ludmilla'; two movements from Brahms's Symphony No. 4; the Bridal Procession from 'Lohengrin'; Bull-Svendsen's 'Solitude on a Mountain'; Entr'acte from 'Mignon'; Overture to 'Rienzi'; and 'Tales from the Vienna Woods' made up the program.

The Cleveland Women's Orchestra conducted by Hyman Schandler, gave its Annual Spring concert in Severance Hall on May 9. The highlight of the program was a performance of Rachmaninoff's Piano Concerto No. 2 by the soloist, Natalie Henderson, fifteen-year-old Negro artist pupil of the Oberlin Conservatory of Music. The Overture to 'Russlan and Ludmilla' preceded the concerto and the Sibelius Symphony No. 1 completed the program. The concert was a benefit for the Cedar Unit of the American Women's Voluntary Services, and was under the direction of Mrs. Emil Brudno. WILMA HUNING

ORCHESTRA SCHEDULES FORTY-FOURTH SEASON

Thirty-eight Subscriptions, Six Youth and Three Pop Events Planned—List Soloists

PHILADELPHIA.—Plans for the forty-fourth season of the Philadelphia Orchestra, 1943-1944, include twenty-eight pairs of Friday-Saturday concerts; ten Monday night events; six Youth concerts and three children's concerts, all at the Academy of Music. In addition three Sunday "Pop" concerts are listed with Alec Templeton among the soloists. Harl McDonald remains manager.

Eugene Ormandy, musical director and conductor, will lead the majority of the programs. Bruno Walter has been engaged as guest conductor and Saul Caston, associate conductor, will have a group. Soloists named include the pianists, Rudolf Serkin, Oscar Levant, William Kapell, Alexander Brailowsky, Marisa Regules, and as a team, Pierre Luboshutz and Genia Nemenoff; the violinists, Zino Francescatti, Patricia Travers, Angel Reyes, and the violist, William Primrose. Other soloists are to be added.

Due to war-time travelling difficulties there will be no extensive trips. However, the usual series in New York City, Baltimore, and Washington are scheduled as separate concerts in cities available by regular train service from Philadelphia.

GEORGE SCHICK

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—Boston Post, April 26, 1943

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"A musician who knows his business . . . orchestra and singer alike responded to him in unmistakable fashion. The audience gave him an exceptionally hearty ovation." —Herald, April 26, 1943

"His directing had that always welcome combination of perfect ease and authority." —Post, April 26, 1943

PITTSBURGH

"Mr. Schick, the excellent Czech conductor, accounted for brilliant performances . . . directed with fine control." —Press, May 7, 1943

BUFFALO

"One of the most interesting contributions was the superb conducting of George Schick, who guided with a master mind . . . he conducts with a fluency and finesse which imparts beauty of style and spontaneity of expression to the performance." —Courier-Express, May 24, 1943

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PROMENADE SERIES OPENS IN TORONTO

Kostelanetz Is First Guest Conductor—Marita Farell Makes Local Debut

TORONTO, CANADA.—The Toronto Philharmonic opened its 1943 season of Promenade Concerts in the Arena of the University of Toronto on May



6. Ernest Johnson is manager of the orchestra appearing under guest conductors again this season. For the opening pair of concerts, Andre Kostelanetz, who has been guest conductor during the past two seasons, was the conductor.

The program presented 'Peter and the Wolf' by Prokofiev in which the narrator was Rupert Lucas, and Gershwin's 'Rhapsody in Blue', the piano soloist being Naomi Yanova. Also heard were the Fourth Movement of Symphony No. 4 by Tchaikovsky and 'The Emperor Waltz' of Strauss and Scenario for Orchestra on Themes from 'Showboat' by Jerome Kern. The latter was a first performance in this city.

Mr. Kostelanetz conducted again on May 13; the assisting artist was Marita Farell, soprano of the Metropolitan Opera Company. A program of more exacting music than on the first night opened with a group of dances from Berlioz's 'Damnation of Faust'. The 'Polovetzian Dances' of Borodin, and Wagner's Overture to 'Die Meistersinger', and 'Love-Death' from 'Tristan and Isolde' were heard. The orchestra also played 'Marche Slav' by Tchaikovsky and a Strauss waltz, 'Artists' Life'. This was Miss Farell's first appearance in Toronto. She sang three operatic arias: 'The King of Thule' and 'Jewel Song' from 'Faust'; 'Bird Song' from 'Pagliacci' and 'Rusalka Song of the Moon' from 'Rusalka' by Dvorak.

Rapee Assisted by Soloists

Erno Rapee was guest conductor of the orchestra for the second pair of concerts on May 20 and 27. At the

first of these the assisting artist was Josefa Rosanka, pianist, playing Rachmaninoff's Concerto No. 2. As solo numbers she played a Chopin Etude and Liszt's arrangement of Caprice in A Minor by Paganini.

For his second concert on May 27 Mr. Rapee had as guest artist, Selma Kaye, soprano, who had previously sung in this city with the San Carlo Opera Company. Miss Kaye sang operatic arias from Verdi's 'Masked Ball' and 'La Forza Del Destino' and from Mascagni's 'Cavalleria Rusticana'. Mr. Rapee conducted the orchestra in Tchaikovsky's Symphony No. 4 and introduced to Toronto the 'Prelude to Glory, A. D. 1939', by Mohaupt. The orchestra was assisted by a chorus of sixty voices; the narrator was Rex Battle.

The Philadelphia Orchestra, Eugene Ormandy conducting, was greeted by capacity houses when they came to Toronto on May 3 and 4, in the annual May Festival of Massey Hall, which closes the regular Winter season. The program of the first concert was all Russian, made up of three important works: 'Islamey', an Oriental Fantasia by Balakireff scored for orchestra by Alfredo Casella; Symphony No. 5 in E Minor by Tchaikovsky, and Symphony No. 5 by Shostakovich.

At the second concert the orchestra gave as its major works Symphony No. 1 in C Minor by Brahms and 'Prelude and Love-Death' from 'Tristan and Isolde' by Wagner; other numbers were dances from Falla's 'Three-Cornered Hat' and 'Night Soliloquy' by Kennan.

ROBERT H. ROBERTS

Cleveland Plans Pop Concerts

CLEVELAND.—Edgar A. Hahn, chairman of the Summer music committee of the Musical Arts Association recently announced a minimum season of twelve Pop Concerts by the Cleveland Summer Orchestra to be given in Public Hall starting on June 16. The concerts will be on Wednesday, Friday, and Saturday evenings. Dr. Rudolph Ringwall will conduct and popular radio and concert soloists will appear as guests. As in past seasons outstanding local artists will be featured at the Saturday evening concerts. Soloists for the first two weeks are, Larry Adler, on June 16; Margaret Speaks, June 18; Eunice Podis, June 19; James Melton, June 23; Braggiotti and Shaw, June 25; and a gifted young local violinist, Teresa Testa, June 26.

W.H.

MacMILLAN LEADS CHORAL PROGRAMS

Mendelssohn Choir Presents Annual 'St. Matthew' and 'Manzoni Requiem'

TORONTO, CANADA.—The twentieth annual presentation of Bach's 'St. Matthew's' Passion was given in Convocation Hall of the University of Toronto on April 20 under Sir Ernest MacMillan. The choral passages were sung by the Mendelssohn Choir and the orchestra was made up of the regular players of the Toronto Symphony. The soloists were local singers and the major parts were sung by Lilian Smith, soprano; Eileen Law, contralto; Harold Clark, tenor; Eric Tredwell, baritone, and George Lambert, baritone, who sang the music of Christus.

The Mendelssohn Choir in association with the Toronto Symphony Orchestra, Sir Ernest MacMillan, conductor, gave a presentation of Verdi's 'Manzoni Requiem' on Easter Sunday in Massey Hall. The soloists were Jean Pengelly, soprano; Eileen Law, contralto; William Morton, tenor and Oscar Natzke, bass. The production was sponsored by the Canadian Broadcasting Corporation and was broadcast over the Canadian National Network throughout Canada and in the United States over the Columbia Broadcasting System.

A new musical ensemble, the Parlow String Quartet, made its initial bow to music lovers of Toronto on May 1. The leader of the quartet is the Canadian violinist, Kathleen Parlow, who since the outbreak of the war has been resident in this city. Isaac Mamott, 'cellist, hails from Winnipeg. Miss Parlow assumes the leadership with first violin, Samuel Hersenhoren is second violinist, John Dembeck, violist, and Isaac Mamott, 'cellist. They played quartets by Schubert, Brahms and Debussy. The group has been engaged for a series of weekly broadcasts.

May Chamber Festival Held

The Fourth Annual May Festival of Chamber Music was given by the Hart House Quartet in the great Hall, Hart House, University of Toronto, May 8, 11, 15 and 18. The program on the opening night featured music of Mozart and opened with 'The

Hunt' Quartet in B Flat. In the Quintet in G Minor for violins, violas and 'cello, the quartet was assisted by Cecil Figelski, violinist. The closing number was the Quintet in A for clarinet and strings, and the assisting artist was Robert Rogers, clarinetist.

The program on May 11 was a Beethoven program, including Quartet in A Minor; Quartet in D, Opus 18, No. 3, and Quartet in C, Opus 59, No. 3. Music by Brahms was included on the program of May 15. The assisting artist was Ray Lev, pianist. Three compositions were given: Quartet in A Minor, Op. 51, No. 2; Quartet in G Minor for Piano and Strings, Op. 25, and Quintet in F Minor for piano and strings, Op. 34.

On the closing program modern Russian and English music of Frank Bridge, Vaughan Williams and Dmitri Shostakovich was featured. Miss Lev was the assisting artist again.

An event of interest in the musical life of Toronto was the presentation by Charles L. Wagner of Gounod's 'Romeo and Juliet' with Jeanette MacDonald singing the part of Juliet. Wilfred Pelletier conducted and the stage director was Désiré Defrère. The production was one of the most elaborate grand opera presentations ever brought to Toronto and besides a cast that included Ezio Pinza, bass; Armand Tokatyan, tenor; John Gurney, bass, and Alessio de Paolis and George Cehanovsky with members of the Metropolitan Opera Ballet, there were several well-known Canadian singers in the minor parts. Two performances were given in Massey Hall on May 20 and 22, following the premiere of the company in Montreal the previous week.

Luboshutz and Nemenoff, duopianists, made their first appearance in Toronto on May 25 at Massey Hall. A large audience gave the artists a warm welcome to the city and their return is awaited with anticipation.

ROBERT H. ROBERTS.

UNIVERSITY OPERA MAKES STATE TOUR

Louisiana Students Present 'Naughty Marietta' Eleven Times—Ralph Errolle Is Director

A total of 14,000 persons heard the Louisiana State University 1942 opera, Victor Herbert's 'Naughty Marietta', in its five campus and six tour presentations, ending May 8, according to Ralph Errolle, head of the LSU opera department, director and producer of the opera. One demand performance was given on the campus following the four originally scheduled and one additional demand presentation had to be cancelled when a case of meningitis was reported in one of the army groups on the campus and subsequent quarantine regulations prohibited campus assemblies.

On the tour, which took the students to five Louisiana towns and to Camp Polk, the group, which numbered 132, traveled 1,500 miles with no illnesses, no injuries, and only one slight automobile accident in which a fender was damaged. The lighter work, chosen this year partly because it was considered better suited to wartime conditions and partly because of planned presentation at Camp Polk and for other audiences which would include a number of service men, was well received in each town. The Camp Polk audience numbered 5,000. From each of the tour centers there have already been queries about a return next year.

In addition to Camp Polk, this year's tour included Shreveport, Monroe, Alexandria, Lake Charles, and New Orleans where the opera is yearly presented under the auspices of the New Orleans spring fiesta. Alternate casts took part.

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LEINSDORF TELLS CLEVELAND PLANS

New Conductor Discusses the Season's Programs—Builds Lists for Variety Within Unity—Notes to Be Printed in Advance for Patrons

PLANNING of the season's programs for the Cleveland Orchestra has recently been completed by Erich Leinsdorf, the new conductor who will begin his three-year tenure with the orchestra at its opening concerts on Oct. 7 and 9. On the eve of his departure for Cleveland, where he was to be the speaker at the commencement exercises of the Cleveland Institute, Mr. Leinsdorf discussed his ideas for the season and revealed some of the program details.

Although this is the first time in this country that the young conductor has had the opportunity to arrange a symphonic schedule of such scope, most of his time having been devoted to opera, he has had previous symphonic experience in Europe and a series with the NBC Symphony last year.

"The dividing line between symphonic and operatic experience, which is often drawn in this country, did not exist for me in Europe," Mr. Leinsdorf said. "To 'type' a musician so definitely, either by this standard or by nationality, seems to me as unfortunate as the practice of 'typing' an actor in one category and thus restricting his usefulness. The piano is my instrument, with the 'cello as a 'side line', but from fourteen to twenty-four, I worked at all kinds of music—piano, chamber music, con-



Erich Leinsdorf, Newly Chosen Conductor of the Cleveland Orchestra

ducting opera, orchestras and so on."

For the Cleveland season, Mr. Leinsdorf has tried to arrange a balance between known and unknown, with reference to the past history of the orchestra's programs and the repertoire of soloists to fit an over-all idea of well balanced lists.

The entire season's programs will be printed when the subscription renewals are asked for, so that patrons can see the "variety within unity"

which the conductor plans, and can prepare themselves in advance if they wish. An innovation for Cleveland will be the advance printing of the program notes, which will reach subscribers before each concert. Single ticket buyers, too, will receive the book in advance.

Novelties Announced

Mr. Leinsdorf plans to play symphonies by Haydn, Mozart and Schubert which have not been previously heard in Cleveland. Among about ten novelties selected, he announced two: the Creston Symphony which won the New York Critics' Award, and Randall Thompson's Second Symphony. Several chorus works are planned, one using a High School group, and one program, which will include the three Debussy 'Nocturnes' and the complete 'Midsummer Night's Dream' music by Mendelssohn, employing a chorus of telephone girls. This reflects the remarkable civic spirit which Cleveland has displayed in regard to its orchestra, and the close association between the orchestra and educational forces.

The season will consist of twenty-eight weeks, including a five week tour which is already arranged by Carl J. Vosburgh, manager; two weeks of children's concerts to be conducted by Rudolph Ringwall, associate, who will also have two weeks of the regular season, and a week of ballet. One or two guest conductors, as well as soloists, will be announced later.

Mr. Leinsdorf will not sever his operatic connection entirely, as it is possible that he may have some guest performances at the Metropolitan Opera, where he had conducted the Wagnerian repertoire since 1937.

F. Q. E.

WORCESTER FESTIVAL CONCERTS CANCELLED

Abandon Annual Series to Avoid Transportation Strain—One Event to Honor Stoessel

WORCESTER, MASS.—The directors of the Worcester County Musical Association announced on June 8 that the 1943 series of concerts, planned for the first week in October, would be given up. The decision followed a conference with the O.D.T., in which the latter emphasized the need for avoiding extra strain on suburban transportation facilities. A large part of the festival patronage is drawn from Worcester county towns.

This is the second sudden interruption of Festival plans in eighty-five years, the other having been caused in 1918 by the influenza epidemic. Efforts are still being made to plan one concert, to assume the nature of a memorial tribute to Albert Stoessel.

J. F. K.

Toscanini to Conduct Bond Broadcasts

Arturo Toscanini will interrupt his vacation to conduct four broadcast programs with the NBC Symphony in the interest of the Treasury Department's War Bond drive on June 20, July 18 and 25, and Sept. 19. The concerts will be given in Studio 8-H at the regular NBC Symphony time, 5 to 6 p. m. Audiences will comprise all branches of the armed services. All available seats have already been allotted. Service women will attend the first broadcast. The next two will be heard by men of the Army, Navy, Marine and Coast Guard, and the final one is reserved for the Maritime Service.

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CONCERTS: Favorites and Newcomers in Spring Events

SEVERAL concerts of more than usual interest were heard in the May schedule. Vladimir Horowitz led the pianists, seconded by Bruce Wendell and Ernst Levy, in debut appearances, and Alejandro Vilalta, Robert and Gaby Casadesus played a joint program, as did Vivian Rivkin, pianist, and Carl Stern, 'cellist and George Bauer and Dorothy Freitag, pianists. A violin recital was given by Albert Spalding. Four sopranos were heard: Katherine Corwin, Zinaida Alvers, Louise Cameron and Carole D'Arcy. The Peoples Chorus of New York and the Columbus Boy Choir also presented programs.

Ernst Levy, Pianist (Debut)

Town Hall, May 10, evening:

Sonata in B Minor.....Liszt
Sonata in D, Op. 10, No. 3.....Beethoven
Sonata in A Flat, Op. 110.....Beethoven
Sonata in C Minor, Op. 111.....Beethoven

With this recital Ernst Levy, a Swiss pianist now residing in Boston, made his formal debut in New York, although he was not altogether a stranger in this vicinity, having been heard at the Swiss pavilion of the World's Fair and, later, in a program of his own compositions in a smaller concert room. His choice of a program was in itself an indication of his sincere attitude towards his art, even while it scarcely took into adequate consideration the average listener's capacity to digest so heavy a meal as he offered.

The newcomer revealed a technical equipment apparently capable of solv-



Ernst Levy



Zinaida Alvers

ing any mechanical problem that might present itself and, thus accoutred, he readily discounted the hazards inherent in the Liszt sonata and then continued to prove himself completely master of the situation in that respect in the subsequent works listed as well. From the essentially musical angle, however, his approach was a predominantly cerebral one, and by some strange incongruity in that approach the structural integrity of whatever he played was seriously prejudiced by illogical extremes of dynamics and capricious experiments with unorthodox tempi and rhythmic effects. The structural balance of the Liszt sonata in particular suffered under this treatment, while in the early Beethoven sonata in D the transition from the unconscionably slow Largo to the minuet was made with a sudden headlong rush for which it was difficult to account on artistic grounds.

It was in Beethoven's Opus 110 that the pianist achieved his most ingratiating musical effects, albeit even

here the same wilfulness in unexpectedly relinquishing the essential spirit of the music made itself felt. With it all, he inspired the genuine respect of his audience for his capacity to negotiate so arduous a program with unflagging technical mastery and intellectual command. C.

Zinaida Alvers, Mezzo-Soprano

Felix Wolfes, accompanist. Town Hall, May 19, evening.

Miss Alvers was favorably remembered from appearances earlier in the season with Michel Kachouk's company, which gave a series of performances of Russian operas in concert form. Songs in Russian formed three of the five groups of her recital program and it was in these—particularly those of dramatic content—that she was most successful. Her voice was vital and warm in Tancieff's 'The Birth of the Harp', Borodin's 'Poor and Rich', Rimsky-Korsakoff's 'Spring Song' and Rachmaninoff's 'The Lord Took Everything'. Her style was well suited also to Strimer's

'The Maiden's Lament' and 'Russian Guerilla Song'. Also in the Russian category were three Gretchaninoff songs, of which 'Piazza in Spagna' was sung in public for the first time. Highly intensified, Mussorgsky's 'King Saul' fared much better than the prattle of the same composer's 'In the Nursery' and 'In the Corner'.

The recitalists singing of old Italian airs and a group of Lieder by Wolf was of variable quality. 'Fussreise', for instance, was much more effectively presented than 'Nachtzauber', among the German songs. The singer's upper tones were often brilliant, if metallic. Her production was better in rapid or intense utterance than in quiet legato, when it tended toward breathiness. O.

Bruce Wendell, Pianist

Bruce Wendell, West Indian pianist who made his local debut in 1937, was heard in his second New York recital in the Town Hall on the afternoon of May 9. Mr. Wendell is a (Continued on page 23)

NEW PHILHARMONIC SERIES BEGINS

Walter and Monteux First to Appear of Summer Broadcast Conductors—New Audience Throngs Carnegie Hall

THERE is little evidence to the eye or the ear, so far as the audience in Carnegie Hall is concerned, of the new dispensation in which the century-old New York Philharmonic-Symphony is heard over the air waves for the first



Bruno Walter

Pierre Monteux. Judging from the programs provided by these conductors, the emphasis will be on familiar music, at least during the summer series. Mr. Walter began with an All-Beethoven list which comprised the 'Leonora' Overture No. 3, the Eighth and the Fifth symphonies. The following week he offered Schubert's Eighth Symphony ('Unfinished'), Prelude to 'The Afternoon of a Faun' of Debussy, and Dvorak's brilliant but little heard Fourth Symphony.

Mr. Monteux selected the Overture to Weber's 'Euryanthe', the Franck Symphony, the Prelude to 'Lohengrin' and Debussy's 'Nuages' and 'Fêtes'. Several of the new members of the orchestra's personnel are already at their desks, and the orchestra sounds well, although not particularly different from the way it has sounded all season. John Corigliano has taken up his duties as concert master. There are many new faces among the brasses and woodwinds and some among the strings, but how many of these will be permanent has not been disclosed.

The most striking thing about the broadcasts to a regular Philharmonic patron is the audience. Admittance to Carnegie Hall is by "invitation," which means passes obtainable from the sponsor. So far, the demand for (Continued on page 24)



Pierre Monteux

time under the aegis of a commercial sponsor. The three Sunday afternoon broadcasts presented thus far might have been any broadcasts of the regular subscription season of the last decade. There is the same hour and a half concert, the same brief intermission and the same Philharmonic-Carnegie Hall atmosphere. Neither the commercial part of the program nor the new intermission dramatic feature is heard in the auditorium.

The first two concerts, on May 23 and 30, were conducted by Bruno Walter; the third, on June 6, by

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PONS AND KIEPURA IN CONCERT LISTS

Soprano's Husband Conducts —Tenor's Wife Assists in His Recital

CHICAGO.—Lily Pons, with Andre Kostelanetz and orchestra, appeared at the Civic Opera House on May 3, the soprano's only Chicago visit this season. Adhering closely to standard operatic showpieces, Miss Pons delighted, as usual, with the blithesome spirit and vocal color of her singing. Frank Versaci, flutist, played flute obligatos.

The orchestra, under Mr. Kostelanetz's direction, provided excellent accompaniments and some restrained numbers of its own. It was an orchestra largely drawn from local musicians, and the playing was correct, if not unduly inspiring.

Charles Everett, Negro tenor, gave a recital in Kimball Hall on May 2, with Max Rudolf as accompanist. Two chapters of Phi Beta, Sigma fraternity sponsored the concert of Leon Kirkpatrick, Negro pianist, in Kimball Hall on May 9.

Marta Eggerth, soprano, and Jan Kiepura, tenor, gave their first joint recital in Chicago on May 16, in the Civic Opera House. Miss Eggerth sang with great charm and piquancy. Mr. Kiepura was in fine form, singing with smooth, dulcet quality. In duets from 'Manon', 'La Boheme' and other numbers, both artists seemed in complete accord. Otto Herz was a splendid accompanist.

Owen Berger, pianist, specializing in the music of Beethoven, gave a recital in Kimball Hall on May 17, playing three of the late period sonatas, including the monumental 'Ham-

Chicago

By CHARLES QUINT

merklavier', with musical insight, technical proficiency and style sense.

Evelyn Hunter, youthful coloratura, and Tommaso La Ratta, thirteen-year-old pianist, gave a joint debut recital in Curtiss Hall on May 25. Both youngsters have basic qualities of superior worth.

CHORUSES APPEAR IN SPRING EVENTS

Annual Children's Festival Held—Krehm Soloist with Orchestra

CHICAGO.—The thirtieth annual children's festival sponsored by the Civic Music Association was held in Orchestra Hall on May 2. The chorus of 300 children, from five to fifteen, under the direction of Marx E. Oberndorfer, to the accompaniment of the Civic Orchestra, sang with delightful gayety and spontaneity.

The Chicago Piano Symphony Orchestra, directed by Antoinette Rich, gave the last of a series of three concerts in Orchestra Hall on May 3. Edwin Gordon and Helen Puliafito were piano soloists. The Gladys Hight ballet dancers interpreted the Tchaikovsky 'Nutcracker' suite, with choreography by Miss Hight, the Piano Symphony accompanying.

The Chicago Business Men's Orchestra, conducted by George Dasch, with Ida Krehm, pianist, as soloist,

gave a concert in Orchestra Hall on May 6. The program was interesting in the warmth and general excellence of the playing of this group of amateur musicians. Miss Krehm played the Franck Symphonic variations and Saint-Saëns's Concerto in G Minor with fluent lightness and grace.

Paulist Choristers Heard

The Paulist Choristers, conducted by Father O'Malley, gave a concert in Orchestra Hall on May 16. On the program, in addition to sacred works, were compositions by Felix Borowski, Eric DeLamarter and Gordon Jacob, and 19th century madrigals by Morley, Dowland, and di Lasso. Solo voices were Robert Fitzgerald, Stefan Kozakevich, William Brown, and Robert Kalal. The accompanist was Robert Sheehan.

The Oriana A Cappella Choir, directed by Paul Vernon, gave a concert in Kimball Hall on May 18. The choir sang with well disciplined tone, good balance and interpretive ability.

The Holmes Palette Ballet was seen in the Civic Theater on May 16. Featured dancers were Berenice Holmes and Martha James.

The Jewish People's Choral Society, conducted by Eugene Malek, gave a condensed version of Handel's oratorio, 'Judas Maccabeus', at Orchestra Hall on May 23. Soloists were Lilyan Sacks, soprano; Helen Gordon, contralto; Avrum Matthews, tenor, and Lawrence Davidson, bass. Compositions by Boguslawski, Dunaievsky, Heifetz, Prokofieff, Shostakovich, and others, were also given.

RAVINIA FESTIVAL PLANS EIGHTH YEAR

Chicago Symphony to Play Six Weeks—Chamber Music Planned

CHICAGO.—The eighth Ravinia Festival of concerts by the Chicago Symphony begins its six weeks season on June 29. This will be followed by four chamber music concerts by the Budapest String Quartet.

Désiré Defauw, the new conductor of the Chicago Symphony, will direct the first week of concerts. Howard Barlow conducts the second week, with Marjorie Lawrence, dramatic soprano, soloist at two concerts. Pierre Monteux will conduct the third week, having Gregor Piatigorsky, 'cellist, as soloist, on July 17. Mr. Piatigorsky also appears again on July 20, under Efreim Kurtz, who will conduct for the fourth week. George Szell will be in charge for the fifth and sixth weeks, with Artur Schnabel, pianist, making two solo appearances each week.

Concerts are given each Tuesday, Thursday and Saturday evenings and Sunday afternoons.

Twins Born to LaBerges

OBERLIN, O.—A set of twin boys were born to Mrs. Bernard R. LaBerge, known professionally as Claire Coci, and Mr. LaBerge on May 6 at the Allen Memorial Hospital. The boys are named Bernard Emile and Philippe Raymond. Miss Coci will be on the faculty of the Oberlin Conservatory again next season and will resume her full concert activities with engagements in the United States and Canada.

VIRGINIA

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Miss Pemberton has filled the following Operatic Engagements during 1943 and 1942:

May 3, 1943	Tosca in La Tosca (debut)	Montreal, Que.
Apr. 29, 1943	Violetta in La Traviata (Return engagement)	Montreal, Que.
Nov. 16, 1942	Violetta in La Traviata (Return engagement)	Toronto, Ont.
Nov. 18, 1942	Desdemona in Otello (Return engagement)	Toronto, Ont.
Nov. 6, 1942	Marguerite in Faust (Return engagement)	Detroit, Mich.
Nov. 2, 1942	Violetta in La Traviata (Return engagement)	Detroit, Mich.
Oct. 28, 1942	Desdemona in Otello (Return engagement)	Detroit, Mich.
Oct. 19, 1942	Marguerite in Faust	St. Louis, Mo.
Oct. 17, 1942	Violetta in La Traviata	St. Louis, Mo.
Oct. 14, 1942	Violetta in La Traviata	Kansas City, Mo.
Oct. 22, 1942	Desdemona in Otello (Return engagement)	Baltimore, Md.
March 6, 1942	Marguerite in Faust	Detroit, Mich.
Feb. 28, 1942	Violetta in La Traviata	Detroit, Mich.
Feb. 24, 1942	Micaela in Carmen	Detroit, Mich.
Jan. 5, 1942	Violetta in La Traviata	Toronto, Ont.



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Opera For Everybody Comes Into Its Own In America

A MOMENTOUS development in the current musical resurgence over the country is the remarkable popular success of opera, not only at the Metropolitan in New York and in such traditional centers as Chicago and San Francisco, but also in the smaller communities which never before evinced more than a perfunctory and largely social interest in the lyric theater.

The word, *resurgence*, is not wholly adequate and may be misleading in this connection. As pointed out in an article on local opera activities elsewhere in this issue, the present opera boom is not really a resurgence, or renaissance, of an appetite for this form of musical entertainment which existed some time in the past. It is a completely new interest born among a wholly different element of the public from that conventionally supposed to represent the sum total of America's opera-goers.

This new development is people's opera on a broad popular base. The huge audiences that thronged the Metropolitan during the past season were notable mainly for the hundreds of new faces to be seen among them. The half dozen road companies which have played to capacity houses from coast to coast this year tell of the vast influx of new patrons from all social and economic strata. The communities sponsoring their own operatic ventures, such as Dayton, Trenton and Hartford, report the bulk of their audiences as deriving from the rank and file of the citizenry.

It appears that opera no longer is dependent solely upon the small musico-social set for sustenance. Like symphonic music before it, opera is becoming communal property, and the further it emerges in the public domain the greater will be its significance in the national musical life. We may look forward to a considerable expansion in the lyric theater. We may envision a multiplication of opportunities for our aspiring young

singers, conductors and operatic technicians. There may even be greater opportunity for our composers who thus far have had little incentive to expend the time and effort necessary to conceive works for the opera stage. Certainly we may contemplate a basic enrichment of our whole musical life.

Summer Music

OUT of concert halls and into the open air! That is the annual move of music which freshens life for its devotees each June, in war as in peace. Our summer seasons of symphony concerts, with their pendant opera and ballet performances, relate themselves to the war effort as an important factor in the morale of both civilians and the armed forces. Their place in the summer of 1943 is more important than ever. The Watergate Concerts in Washington are on. The Stadium Concerts in New York are beginning. Robin Hood Dell in Philadelphia will launch its season soon after, and the Hollywood Bowl, Ravina and various others will be sounding their fanfares in the near future. Summer opera at the Cincinnati Zoo, and at St. Louis and Chautauqua, will have the same place as in previous years. Other summer series in Boston, Chicago, Cleveland and perhaps a dozen other cities will make a busy time of the weeks immediately ahead.

The Grieg Centenary

ON June 15 various musical and national societies marked the centenary of the birth of Edvard Hagerup Grieg. For Norwegians everywhere the day was one of rallying to the homeland's ideals. Grieg is for them more than a composer; he is a symbol of their heritage, to which they will cling through bitter days of oppression and loss of their most cherished possession, their national freedom.

Never beaten in spirit, they have found in the anniversary new signs of hope that the time of the liberation of their country is approaching. The conquerors are on the defensive and a growing spirit of confidence animates the peoples of the United Nations to whom the restoration of Norway's independence is looked upon as one of the essential objectives of the war.

Grieg was Norway's singer. He was the bard of her valleys and mountains, her fjords and her legends. He gave voice to her people and he sketched their life in his lyric moods. He was simple, he was rustic, he could write peasant dances and hymn the silences of forest. In his musical ambit were grandmothers and wedding days, cradles and butterflies. Goblins and dwarfs were there, too. The spring and the summer evening were inspiration to his muse. The emotions of the lover and the cares of the mother were of appeal to his sympathies. He was the poet of the humble, the minstrel of those simple things which all mankind understands.

We have not had much of Grieg's music on our concert programs in America in recent years, though the piano concerto, the 'Peer Gynt' music, some of the piano pieces and a number of songs continue to be an accepted part of our great international repertoire. It is the lyric spirit of the composer that remains with us, even when his music is not performed. It is woven into our musical background, and we would be much poorer if we had not absorbed it and made it a part of us in the years when it was so fragrantly and persuasively new.

Personalities



Larry Gordon

Rose Bampton Takes a Last Look at Her Miniature Conservatory Before Leaving for South America Opera Appearances

Doe—The House of Representatives invited Doris Doe to take part in a Memorial Service on May 26.

Wagner—The dean of the Juilliard Graduate School, Oscar Wagner, received the degree of Doctor of Music from Muskingum College, New Concord, O., on May 24.

Brown—The workers of the Bethlehem-Fairfield Shipyard in Baltimore chose Anne Brown to launch the Liberty Ship, S.S. 'Frederick Douglas' on May 22. The new ship was named after the Negro statesman of the Civil War.

Romberg—In introducing an unpublished number, 'Faithfully Yours', at a recent appearance with his orchestra in Birmingham, Ala., Sigmund Romberg said it was one of the songs to be heard in a new operetta he is writing, called 'Miss Tamburicza' and based on the underground in Yugoslavia.

Kreisler—Together with Vera Zorina, dancer, twenty-three soldiers and ninety-five others, Fritz Kreisler became an American citizen on May 28. Although born in Vienna, the violinist gave his nationality as French, explaining that he had received honorary citizenship in France after the Nazi occupation of Austria.

Robeson—Morehouse College in Atlanta recently conferred the honorary degree of Doctor of Humane Letters on Paul Robeson. At the graduation exercises the Negro baritone spoke against the discrimination which bars members of his race from relieving the acute manpower shortage.

Chavchavadze and Ballon—The drive for \$230,000 by the Travelers Aid Society was formally launched with contributions by George Chavchavadze and Ellen Ballon, made in Grand Central Terminal and received by Mrs. Frederick W. Nichol, chairman of the station solicitation committee.

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THIRTY-FIFTH SEASON LISTED IN BIRMINGHAM

Vocalists, Instrumentalists and Ensembles to Be Heard on
Music Club Series

BIRMINGHAM.—In another year of war when music will be needed as a vital part of community life, the Birmingham Music Club, through its manager, Marvin McDonald, announces one of the most brilliant seasons in its thirty-five-year history for 1943-44.

The season will open in the early Fall with Richard Crooks and Bidu Sayao in joint concert, followed by Gounod's 'Faust' presented by the Charles L. Wagner Company with Jan Kiepura, Polish tenor, and other singers from the Metropolitan Opera; a picked orchestra of thirty musicians and chorus. Désiré Defrère will be the stage manager; Giuseppe Bamboschek musical director.

Other attractions on the series include one of the twelve concerts that Fritz Kreisler will give in this country next season; Licia Albanese, lyric soprano of the Metropolitan; Vladimir Horowitz, the Don Cossacks Russian Chorus with Serge Jaroff conducting; and the Minneapolis symphony with Artur Rubinstein as guest soloist playing the Greig Concerto in A Minor.

The current season came to a brilliant close recently with Helen Traubel, Wagnerian soprano of the Metropolitan Opera, in a return recital by demand of the audience who heard her last season. She is one of the first artists to be presented here on two successive years. Her accompanist was Conrad Bos.

LILY MAY CALDWELL

WORKS BY NATIVE COMPOSERS SOUGHT

Society for Publication of American Music Elects Mrs. Kaufmann As Secretary

The Society for the Publication of American Music has announced the election of Mrs. Helen L. Kaufmann as secretary to succeed Marion Bauer. Miss Bauer, the society's secretary for the past ten years, has been elected vice-president. Oscar Wagner is president.

Next season the society will be particularly interested in receiving works for piano trio (piano, violin, and 'cello); piano quartet (piano, violin, viola, and 'cello); voice with chamber music accompaniment (not exceeding five instruments). In the last category, no short songs will be acceptable. Compositions must be by American citizens either native or naturalized. They should be sent between Oct. 1 and Nov. 1, 1943, to Mrs. Helen Kaufmann, 59 West 12th St., New York City.

Manuscripts should be marked with a pseudonym, but must not bear the



Right:
Amelita
Galli-Curci
Arriving
in New York
After a Con-
cert Tour

Left:
Albert Coates,
Appointed as
Conductor
in Rochester,
with George
Eastman and
His Dog



composer's real name. The composer's real name and address should be enclosed in a separate envelope with the pseudonym marked on the outside. Manuscripts will be returned express collect after they have been examined.

Additional Federation Chairmen Listed

In addition to committee chairmen and heads of departments announced at the end of the New York convention of the National Federation of Music Clubs and printed in the last issue, Mrs. Guy Patterson Gannett, president, recently made known several reappointments. Julia Williams of Philadelphia is again chairman of legislation; Clifford Bair of Winston-Salem, N. C., remains chairman of opera; Mrs. Helen Harrison Mills of Peoria, Ill., was reappointed chairman of international music relations; Dr. John Warren Erb of New York remains choral chairman and Mrs. Gannett is again chairman of the investment and publications committees. New appointments are: Mrs. Sam Seay of Amarillo, Tex., Who's Who of Church Musicians; Mrs. Clarence Pettit, Ways and Means; Mrs. Gailard B. Fuller of Londonville, O., Club Rating, and Mrs. J. Royden Keith, who is also chairman of finance, as chairman of the budget committee. One district president not mentioned as re-elected is Mrs. Ralph J. Comstock of Pocatello, Ia., National Parks District. Mrs. Sam Thompson, president of the Rocky Mountain District, is from Cheyenne, Wyo., not Pocatello, as was erroneously announced.



Leopold Godowsky, a Portrait Taken in the Orient

Their Effects Still Felt

ADOLPH LEWISOHN'S GIFTS TO MUSIC, MUSICAL EDUCATION AND PHILANTHROPY COMMEMORATED BY PUBLIC DEMONSTRATION.

1923

Some Think It Is

It must be admitted that foreign prejudice still exists here, although it is no longer necessary for Mary Jones to change herself into Sonia Schnickelfritsky to get a hearing. (Mephisto's Musings.)

1923

How Too, Too Right!

John McCormack doesn't believe that the monarchy has a chance of returning to Germany. He is convinced that more wars are due. (Mephisto's Musings.)

1923

Why Not Follow Her Advice?

That piano recitals should be short, no longer than an hour if possible, is the opinion of Eleanor Spencer, American pianist.

1923

Short Cut to WPA

POOR CONDITIONS AND INADEQUATE PAY FORCE FIRST CLASS MUSICIANS TO LEAVE SYMPHONIC FIELD FOR THEATRE POSTS.

1923



Willem Willeke Demonstrates the Nth, or Impossible, Position of the 'Cello

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1923

Acknowledging Our Superiority

Lawrence Gilman, recently appointed music critic of the New York "Tribune" is in Paris and writes that it is not easy for an American accustomed to the playing of orchestras like the New York, Boston, Chicago, and Philadelphia organizations to be both polite and honest in reporting frankly his sensations at a Colonne or Padeloup concert.

1923

Settlement and Windfall

CHICAGO SYMPHONY SAVED BY COMPROMISE ON PAY. (Headline.) (And, a week later) The Chicago Symphony was made one of the richest orchestral organizations in the country, through the bequest of nearly \$1,000,000 left by Clyde M. Carr.

1923

Still Good Advice

Is a New York recital absolutely essential for success in the concert field? K. K. K.

Not essential but advisable. More than one singer of only average ability, or even less, has made a career on a few good notices of a New York recital. (Question Box.)

1923

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ORCHESTRAS: Rachmaninoff Memorial, Viennese Festival Heard

IN addition to the opening of the Philharmonic - Symphony radio series, reviewed on another page, members of the orchestra participated in two Spring events. These were a memorial tribute to Rachmaninoff, with Frank Black and Howard Barlow conducting and Fritz Kreisler, James Melton, and Eugene List as soloists, and a Viennese Festival conducted by Robert Stolz, with Hertha Glaz, Mario Berini and Mishel Piaastro as soloists. Dean Dixon led the New York Chamber Orchestra with Rosalyn Tureck as soloist, and the NBC Summer Symphony concerts continued under Frank Black. Bruno Walter conducted the first two broadcasts of the Philharmonic-Symphony and Pierre Monteux the third.

Tribute Paid to Rachmaninoff with Memorial Concert

New York Philharmonic-Symphony, Howard Barlow and Frank Black conducting. Solo artists: Fritz Kreisler, violinist; James Melton, tenor;



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Eugene List, pianist. Robert Hill, accompanist. Deems Taylor, master of ceremonies. Carnegie Hall, June 1, evening:

ALL-RACHMANINOFF PROGRAM
'Isle of the Dead', Op. 29, tone poem for orchestra
Three songs: 'In the Silence of Night', 'Before My Window' and 'O Cease Thy Singing, Maiden Fair'
'Vocalise', arranged for string orchestra
Concerto No. 2, in C Minor, Op. 18, for piano and orchestra

This concert in honor of Sergei Rachmaninoff, made possible by the co-operation of all the artists concerned, who contributed their services, was arranged by the American Society of Composers, Authors and Publishers, the beneficiary chosen being the Armed Forces Master Records, Inc. The hall was packed from pit to dome with an audience that responded to every feature of the noteworthy bill of fare offered with an enthusiasm that must have been heart-warming to the performers.

The conductors and solo artists were introduced by Deems Taylor and a special ovation was given to Fritz Kreisler when he appeared to play violin obbligati that he had written for the songs sung by James Melton. A second edition of the ovation occurred when he returned afterwards to take his place at the first violin desk for the performance of the 'Vocalise' by the string choir, thus appearing as a concertmaster for the first time in his career. The violinists played the work standing and Frank Black conducted them in a smooth, pliant performance of this orchestrated version of what Rachmaninoff wrote as a song.

After conducting 'The Star-Spangled Banner', Howard Barlow took in hand the 'Isle of the Dead' and succeeded in stimulating the desire of many in the audience for more opportunities than have latterly been vouchsafed to ponder upon the eerie, moodful music of this imaginative and somberly colorful tone poem inspired by the Swiss painter Arnold Boecklin's picture of the same title.

Mr. Melton was in fine vocal form and sang all three of the songs with warm and ingratiating tone and admirable shaping of the phrase line, their projection naturally gaining a special beauty through Mr. Kreisler's violin obbligati. 'In the Silence of Night' was given with a particularly appealing effectiveness. Robert Hill played sympathetic accompaniments.

With Sgt. List, in uniform, at the piano and Mr. Black conducting, the favorite concerto received a vital and well-balanced performance, in which the dramatic implications of the music were brilliantly realized by the young pianist, whose playing aroused a demonstration.

Stolz Leads Viennese Program

Robert Stolz conducted sixty-five members of the New York Philharmonic-Symphony in a program of Viennese Music in Carnegie Hall on the evening of May 18. Assisting artists were Hertha Glaz, mezzo-soprano; Mario Berini, tenor, and Mishel Piaastro, violinist. The festival of waltz rhythms was for the benefit of the Federation of Crippled and Disabled.

Most of the works were of the post World War No. 1 Vienna, including a generous representation of Mr. Stolz's own output. His concert 'Valse, 'Dreaming on the Danube', received its



Robert Stolz

Fritz Kreisler, One of the Soloists, and Deems Taylor, Master of Ceremonies, Talk Over the Concert Arranged by A.S.C.A.P. Honoring the Memory of Sergei Rachmaninoff



Wide World



Rosalyn Tureck



Dean Dixon

American premiere and Mr. Piaastro played the world premiere of 'A Love Letter'. Mr. Berini sang the popular 'The Woods of Vienna Are Calling' and Miss Glaz, 'My Song of Love' from 'White Horse Inn'. Mr. Stolz also directed a 'Bouquet' of his most popular melodies ending with the inevitable 'Two Hearts Beat in Three-Quarter Time', and 'Freedom Ring'. Johann Strauss's Overture to 'Fledermaus', 'The Emperor Waltz' and the duet, 'Who Married Us' from 'The Gypsy Baron', were naturally the most satisfying numbers on the program. The Overture to Franz von Suppe's 'Beautiful Galathea', Lehar's 'Gold and Silver Waltz', Fantasie from Oscar Strauss's 'The Waltz dream' and George Lessner's 'Paprika' were other orchestral works presented.

In addition to the Stolz songs Mr. Berini sang Lehar's 'Thine Is My Heart Alone' and Scinski's 'Vienna, City of My Dreams'. Miss Glaz was heard in Katscher's 'When Day Is Done' and Oscar Strauss's 'My Hero' from 'The Chocolate Soldier'. They also joined in Benatzky's 'To You, to You'. Mr. Piaastro played Schubert's 'Ave Maria'. The large audience enjoyed each offering and insisted on encores and repetitions.

Dean Dixon Conducts Program of New and Old Music

New York Chamber Orchestra, Dean Dixon conducting. Assisting artist: Rosalyn Tureck, pianist. Town Hall, May 28, evening:

Overture to 'Die Freunde von Salamanka' Franz Schubert
Concerto No. 2, in B Flat, Op. 19, for piano and orchestra Beethoven
'Ballad' for strings Norman Dello Joio
Symphony in G Minor Etienne Nicolas Méhul
Three Symphonic Dances: 'Dance Oriental', 'Valse Pathétique' and 'Dance Fantastique' Eda Rapoport
Scherzo from 'Midsummer Night's Dream' Mendelssohn

The work of outstanding interest on this program of unusual design proved to be one of the earliest, the symphony by Méhul, a French com-

poser whose fame rests chiefly upon 'Joseph', the best of many operas that he wrote. In substance and craftsmanship this unfamiliar symphony is of a distinguished quality that entitles it to a much higher place in the symphonic repertoire than many other works that are now over-played. In its scoring no less than its musical wholesomeness and vigor it suggests Beethoven, while there are various effects of orchestration that look forward to later composers.

The other unfamiliar early work, the Schubert overture, fell pleasantly

(Continued on page 24)

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"Short Mass Highlights Annual Festival—Other Choruses Heard

PHILADELPHIA.—Because of war conditions, the fifth annual Bach Festival was confined to one day instead of two. Sponsored by the Philadelphia Choral Festivals Society, Henry S. Drinker, president, on May 8 in St. James's P. E. Church, the two programs drew capacity audiences.

James Allan Dash conducted with his customary assurance and the Philadelphia Bach Festival Chorus despite a reduction in male voices was excellent. Soloists were Agnes Davis, soprano, Jean Watson, contralto, and Howard Vanderburg, baritone. The accompaniments engaged an ensemble from the Philadelphia Opera Orchestra, and the organ and harpsichord parts were played by Theodore Bulger and Thomas Matthews.

The "short" Mass in F ('Kyrie' and 'Gloria') afforded gratification as did the impressive contrapuntal choruses from 'Sleepers Wake', 'Deck Thyself My Soul', 'Thou Shepherd Bountiful', 'Sages of Sheba', 'For God Has Loved the World so Well', 'For Unto Us a Child Is Born', and the several other cantatas. Most had English texts prepared by Mr. Drinker. Miss Watson, an oratorio singer of exceptional resources, in addition to her cantata solos, contributed arias from other works, among them the beautiful 'Murmur Not, O My Soul' from 'Take What Thine Is and Go Thy Way', and 'Esurientes implevit bonis' from the 'Magnificat'. Miss Davis's solos in-

cluded three items from the 'Schemelli Gesangbuch', and Mr. Vanderburg's solo arias included an excerpt from the solo cantata 'Ich habe genug'.

A notable choral concert under the leadership of Leopold Syre at the Carl Schurz Memorial Foundation Auditorium on May 3 brought the premiere of Syre's Festival Mass in D—'In Honor of the Most Holy Redeemer'; excerpts from Mozart's 'The Magic Flute' and compositions by Willy Richter of Reading, Pa.

"Four Choirs" Sing

An impressive "Four Choirs" Festival took place at St. James's Church on May 23 under Thomas Matthews, with James Allan Dash and Theodore Bulger as organists. Among the numbers was an anthem, 'O Lord Support Us', by Robert B. Miller, former choirmaster of the church now in the R.A.F. In the same edifice on May 27, the Choral Society of Philadelphia, under Henry Gordon Thunder, accomplished its annual performance of Bach's B Minor Mass, with Mary Jackson, Ruth Schweinsberg, Ann Simon, Harry Danner and Harry Martyn as soloists, Walter Baker, organist, and Myrtle Eaver, pianist. Simultaneously, Doris Doe, Metropolitan Opera contralto, appeared as guest artist at a choral concert at the Baptist Temple, Maxwell Noack conducting.

Robert Elmore served as conductor and solo pianist at a concert by the Choral Club of the Musical Art Society of Camden, part of the evening

honoring the memory of Rachmaninoff. Moniuszko's orchestral-choral suite 'Crimean Sonnets' represented noteworthy work on a Paderewski Polish Chorus list with Walter Grigaitis directing and Piotr Wizla, baritone, principal soloist. The United Singers of Philadelphia, led by Leopold Syre, gave a Red Cross Benefit concert at the Academy of Music, Gertrude Janssen, soprano, having solo billing. A program by the Philadelphia Conservatory of Music Chorus and singers from the Choral Art Society was conducted by Clyde R. Dengler.

Norman Carol, violinist, was soloist on May 7 at a Drexel Institute Glee Club concert, Edgar Milton Welch conducting. Concerts were also given by the Graduate Nurses Chorus with Edith Myfanwy Morgan conducting and Charles Wistar Yearsley, baritone, as soloist, and the Cedar Glee Club with Bert von Zech conducting and Marian Head, violinist, and Alice Wellman Harris, soprano, as soloists. Works by the Philadelphia composer, H. Alexander Matthews, were included on both programs.

THREE ENSEMBLES IN SPRING SERIES

Curtis, Budapest Quartets Heard—Szanto Group Makes Debut

PHILADELPHIA.—The Curtis String Quartet opened a Spring series at the Cosmopolitan Club on May 7, listing Schubert's D Minor Quartet ('Death and the Maiden') and works by Haydn and Beethoven. On May 14 there were quartets by Brahms and Debussy and Wolf's 'Italian Serenade'. Works by Dittersdorf, Beethoven and Shostakovich closed the series, sponsored by the Chamber Music Society, on May 21. The group was also heard at Ethical Society Auditorium on May 12.

The superlative attributes of ensemble and style associated with the Budapest String Quartet were manifest when the group interpreted compositions of Beethoven, Debussy and Schubert before a large and demonstrative audience at Radnor High School on May 26, closing this season's Tri-County Concerts Association series.

On May 4 at the Philadelphia Musical Academy, the Szanto String Quartet in debut proved a worthy addition to the city's ensembles. The members—Jani Szanto and Jacob Stahl, violins; Erwin Groer, viola, and Thomas Elmer, cello—demonstrated admirable experience in their art in compositions by Haydn, Beethoven and Brahms.

Past weeks brought final concerts in the series of several minor orchestral organizations: the Women's Symphony Orchestra, J. W. F. Leman, conductor, and Sherwood Angelson, tenor, soloist; West Oak Lane Symphony Orchestra, Dr. Harry J. Peoples, conductor, and Evelyn White, pianist, soloist; Professional Men's Orchestra, Gordon Kahn, conductor, and Julea Stad, pianist, soloist; Roxborough Symphony Orchestra, Leonard Di-Maria, conductor, and Gottfried Wilfinger, violinist, soloist.

Della Chiesa in Recital

Vivian della Chiesa, soprano, delighted by her artistry at a Town Hall recital on May 17. Arias from 'Aida', 'La Sonambula' and other operas

were expressively projected and some beautiful vocalism distinguished a French group and songs by Pergolesi, Donaudy and others, including an 'Ave Maria' by Giuseppe Bamboschek. Thomas Martin was at the piano. On May 19 August Vella, pianist, offered a Bach-Chopin-Liszt program in the Academy of Music Foyer and Benar Heifetz, cellist, and Edna Phillips, harpist, appeared under auspices of the Octave Club of Norristown. Rollo F. Maitland reaffirmed his sterling powers as an organist at his 15th annual Bach recital in the Church of the New Jerusalem on May 25.

At the Carl Schurz Memorial Foundation auditorium, May 6, Dr. Paul Nettl spoke on 'A New Interpretation of Beethoven in the Light of His Literary Background' and Mme. Gertrude Nettl provided a discerning

(Continued on page 32)

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Ballet Russe Revives Five Old Favorites

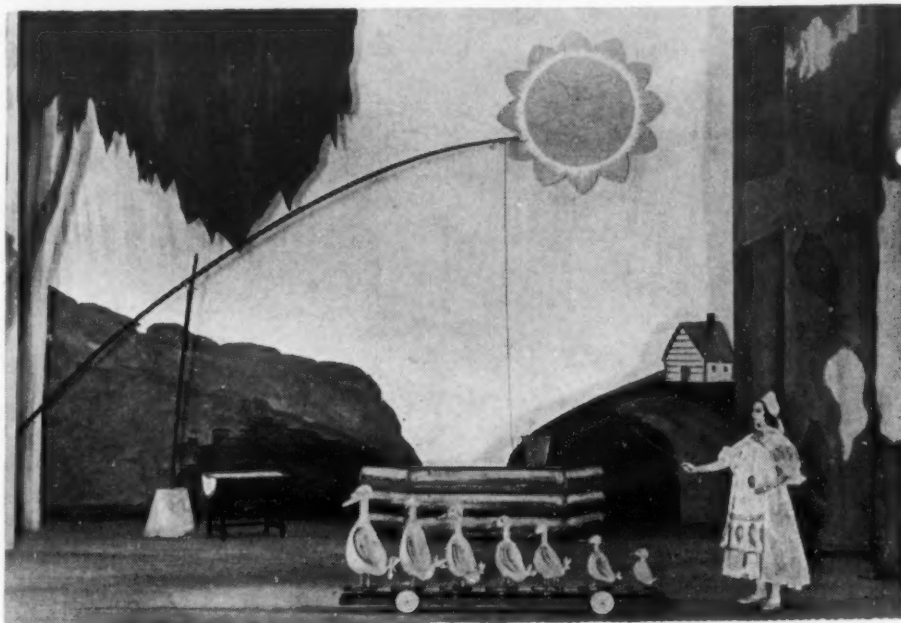
Danilova and Slavenska Lead Ballerinas with Youskevitch and Franklin Supporting—Twenty-two Programs Are Given

NEW YORKERS' appetite for the dance, unsated by the record Spring season of the Ballet Theatre in the Metropolitan Opera House, found further satisfaction in a series of twenty-two performances by the Ballet Russe de Monte Carlo at the Broadway Theatre from May 19 to June 5.

Until recently the Ballet Russe was the undisputed champion of the classic dance with a repertoire of the most popular choreography and a company of the finest dancers to be found. Several of its brightest luminaries deserted it for the younger company, including the matchless, Alicia Markova, Andre Eglevsky and finally and most severe loss, Leonide Massine. Nevertheless the company made an excellent showing with Mia Slavenska and Alexandra Danilova dancing better than ever before and sharing honors on almost every program. Frederic Franklin and Igor Youskevitch re-asserted their mastery on the masculine side.

Ensemble Well Unified

Most satisfying was the improvement to be noted in the work of the ensemble. It seems that a company over-burdened with stars loses the support of a smart and well unified troupe. The limitations of the repertoire and the loss of stellar attractions was more than compensated for during



Alexandra Danilova and Igor Youskevitch in the 'Magic Swan' Pas de Deux

Left: A Scene from the Revival of 'Igorouchki'



Franz Allers

tract, pure designs like 'Sylphides' and 'Les Elfes'. They wear much better than works like 'Scheherazade', 'Prince Igor' or 'Igorouchki', also seen on this bill. The later revival of 'Carnaval' proved less worthy.

During the short season last fall it was noted that Mia Slavenska was becoming a remarkable technician. Her personal charm and flair for the

ingratiating as well as the dramatic long since established her as a favorite with audiences. During this engagement there was much more than winning personality to delight her admirers. She was seen in almost everything from 'Sylphides' and 'Chopin Concerto' to 'Coppelia' and 'Scheherazade'. In each she revealed a new

(Continued on page 23)

ARGENTINITA SEEN IN SPANISH FESTIVAL

Dance Group Appears with Orchestra under Iturbi —Dali Sets Used

STYLED 'Spanish Festival', two brilliant dance programs were given at the Metropolitan Opera House by Argentinita, Pilar Lopez and a supporting company on the evenings of May 15 and 16, before audiences of runaway enthusiasms. The dancers were not alone in lifting these events out of the run of their kind. In the pit was an orchestra of players from the New York Philharmonic - Symphony, conducted by none other than José Iturbi. And the settings for the most elaborate novelty of both programs, 'El Café de Chinitis', which was based on a wisp of a story by the late Garcia Lorca, were by Salvador Dali.

It was the second of the two Dali settings that led to gasps as well as applause. The first was merely a surrealist street scene with the exterior of an inn recognizable among its eccentricities. Here there was only a moment of dancing as the rivals of the forthcoming contest met in entering the café. Then, with the shifting of the scene, was revealed an enormous room, with the floor on two levels, and a hundred or more old guitars in regular lines across the side walls as their only decoration. On the back wall was painted an enormous guitar as the back of a woman, her tresses steaming down upon it and her arms outstretched, with hands clenching castanets from which dripped wine or blood or whatever your fancy might dictate.

This was the painter's conception of the historic music hall in Malaga. On the raised platform were the dancers, and with them were guitarists and

singers. Argentinita and Pilar Lopez were the rivals who eventually pulled one another's hair. The music was by the guitarists until the very end of little spectacle. The dancing was a glorification of what might actually have been seen in a "café chantante" of this kind. One lively detail was a dance by a supposed onlooker who ascended the platform from a place at a table below it—the gifted veteran Juan Martinez. If the café festivities struck no particular note of originality aside from the grotesque Dali scenery, there was no end of animation to hold the eye and some of the dancing was well worthy of the applause showered on it.

Elsewhere, the part of Mr. Iturbi and the orchestra was what most distinguished the Festival from a typical Argentinita recital. There were some purely orchestral numbers by Spanish composers, played with spirit and in the symphonic manner. For the dancers, the orchestra provided a sumptuous—perhaps too sumptuous—accompaniment. If in the Ravel 'Bolero' there was every reason to rejoice in the exciting succession of instrumental timbres, this was not always true of lesser pieces, where the big ensemble seemed at times to outweigh the stage movement. As was to be expected, the castanets of the dancers lost much of their effect by reason of the orchestral dominance. Two new dances from 'Carmen' were among the numbers in which the adjustment was a happy one.

Argentinita's 'Jota of Alcaniz' was again one of the most delightful of the smaller contributions. Another was the Mazurka from "La Verbena de la Paloma". José Greco's achievement of the Miller's Dance from "The Three-Cornered Hat" was expert and the 'Amor Gitano' of Pilar Lopez and Manola Vargas was brilliantly set forth. With some minor exceptions, the two programs were the same.

O.

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KANSAS UNIVERSITY GIVES MAY SERIES

All American Music Week Festival Presented by Campus and City

LAWRENCE, KANS.—Every year at the University of Kansas, the first days of May see the climax of the musical season in a concentrated week

of musical events. The feature attraction of the University Concert Course is first, then the major musical organizations of the campus display their best wares, and there is always an abundance of concerts with sundry unique features. This year the occasion took the form of an All American Music Week Festival. Despite war's alarms the concerts were heavily attended and hugely enjoyed by university students, Lawrence citizens, and a considerable number of out-of-town patrons. Outstanding visitors were Ferde Grofe, Domenico Savino, and Peter de Rose.

The festival got under way on Sunday afternoon, May 3, with a vesper program in Hoch Auditorium by 700 students from the Lawrence Public Schools, led by the school supervisors: Mabel Barnhart, Curtis Johnson, Joe M. Williams, and Oliver Hobbs. One of the star turns of this program was a brilliant performance of the 'Rhapsody in Blue' by Martha Dooley, pianist, and the Lawrence High School Orchestra, conducted by Ferde Grofe. The program was also graced by several effective songs by W. Otto Miessner, head of the Public School Music department of Kansas University.

The next night, in the same auditorium, Albert Spalding delighted a large audience with an exhibition of patrician violin playing. He impressed particularly with a silken interpretation of Beethoven's Sonata in C Minor, Op. 30, No. 2, aided by the superlative pianism of Andre Benoist. Spalding's own 'Etchings', was also a popular item on the program.

Fine Arts Day Observed

May 5 was Fine Arts Day. In the evening some 216 people crowded into the Kansas Room of the Memorial Union Building for two hours and a half of food, fun, and forensics. The main speaker, Dudley Crafts Watson, of the Chicago Art Institute, spoke pertinently on "The Place of the Arts in American Life." He was followed by Benjamin Franklin Affleck, founder of the Benjamin Franklin Society of Chicago, who made some pithy observations on "What Music Means to Me".

The guests then repaired to Fraser Theatre for the annual Young American Artist Program. This year's artist was a K. U. graduate, Mary Louise Beltz, winner of the Federation of Music Clubs' first place at the recent biennial competition at Los Angeles, a contralto with a warm, opulent voice. In a comprehensive program crowned by the two great arias, 'Ah, Perfido' by Beethoven and Gluck's 'Divinite du Styx', Miss Beltz impressed her old friends with the finish and maturity, which she has acquired since she left her Alma Mater.

The following afternoon in Fraser Theatre, compositions by four K. U. composers were offered by faculty members and students. The composers represented were Carl A. Preyer, W. Otto Miessner, Ruth Orcutt, and Robert Palmer, and the styles ranged from the ingratiating mellifluous of the veteran Preyer to the advanced cacophony of the youthful Palmer.

The apex of the week was the Gala Festival Concert of American Music which drew some 2500 people to Hoch Auditorium on May 6. The University a cappella choir, orchestra, and band, with their several conductors, Dean D. M. Swarthout, Karl Kuer-

steiner, and Russell Wiley, participated; and guest conductors, Ferde Grofe and Domenico Savino, added luster to the occasion. The most profound work was John Alden Carpenter's 'Song of Faith' for chorus, orchestra, and narrator, movingly directed by Dean Swarthout with Robert Calderwood as narrator. Ferde Grofe charmed with authentic readings of his 'Mississippi Suite' and 'On the Trail'. Mr. Savino presented his tuneful 'Two Americas' and 'Marching Along'. Peter de Rose was present to acknowledge the warm reception of his 'Deep Purple', as projected by the University band and Eugene Jennings, pianist. One of the most avidly received offerings was 'Selections from Porgy and Bess', by the band and soloists: June Hammett, soprano, and David Lawson, baritone.

Throughout the week there were striking exhibits of the Department of Design and Painting on view in Spooner-Thayer Museum. And Radio Station KFKU sent out a number of apposite broadcasts, the most important being a Roundtable on 'American Music' with Dean Swarthout as chairman and Messrs. Grofe, Savino, and Meissner as speakers.

G. CRISS SIMPSON

FIRST 'ST. MATTHEW' GIVEN IN ST. LOUIS

Heyne Leads Double Chorus and Orchestra in Passion —Symphonies Heard

ST. LOUIS.—William B. Heyne, organizer and director of the Bach Chorus, presented the 'Passion of St. Matthew', for the first time in this city on May 8, in the Opera House of the renamed Henry W. Kiel Auditorium. The Chorus, numbering about 250, which included the St. Louis A Cappella Chorus, sang with excellent attacks and distinguished expression.

The soloists were Thelma Von Giesenhauer, soprano; Mary Sayle Dowson, contralto; John Priebe, tenor; Elwyn Carter, baritone, and Jean Greenwell, bass. The double orchestra, recruited from the St. Louis Symphony and double chorus were kept well in hand by Mr. Heyne and their work showed much painstaking effort.

Philharmonic Ends Series

An audience of 4,000 listened attentively and responsively to the final performance of the Philharmonic at the Scottish Rite Auditorium on May 13. Edward Murphy was the guest conductor revealing complete command of the orchestral forces. The program was full of variety including: Haydn's Symphony No. 17 ('The Bear'), Sir Thomas Beecham's transcription of Handel's 'The Gentle Shepherd', 'Tales From Vienna Woods' by Strauss, Prelude from Wagner's 'Die Meistersinger' and a new work 'Dance Suite' by Lieut. Spencer Norton of the U. S. Air Corps. This last named work proved delightful in its content and received its full share of applause.

Under the baton of Laurent Torino, the Women's Symphony presented their annual concert on May 16 in the Webster College Auditorium, Webster Groves, Mo. Mr. Torno (solo flautist of the St. Louis Symphony) made

his first local appearance as a conductor and acquitted himself nobly. The opening number was Beethoven's Overture 'Prometheus', followed by the Grieg Concerto for Piano in A Minor, in which the individual movements were played by Doris Drepphouse, Ingeborg D'Alquen and Peggy Vernon respectively. The 'Sleeping Beauty' waltz of Tchaikovsky completed the orchestral fare. The remainder of the program was devoted to solo piano works by College students.

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GOLDEN ANNIVERSARY

Fortnightly Musical Club Holds
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Blodgett Heard

CLEVELAND.—The Fortnightly Musical Club celebrated its Golden Anniversary on May 4 at a luncheon in

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Hotel Carter which was attended by 350 members and guests representing musical organizations of greater Cleveland. The president, Jean Webster Erisman, presided, and Mrs. Harry R. Valentine, a past president, was chairman of the general committee. The honorary committee included three past presidents, Mrs. A. B. Schneider, Mrs. Albert Riemenschneider, and Mrs. Charles A. Schneider, who were assisted by Mrs. Carl A. Radde, Mrs. J. Homer Kapp, Mrs. Ray A. Carle, Mrs. John H. Moore, and Mrs. Edward S. Bassett. Speakers included Dean Chester B. Emerson of Trinity Cathedral, and Mrs. Adella Prentiss Hughes.

Walter Blodgett, curator of musical arts at the Cleveland Museum of Art, chose a program which included the Prelude and Fugue in E flat, by Bach; 'A Fancy' by John Stanley; the Adagio from Concerto in G Minor by Matthew Camidge; the Gigue from the Concerto in B flat by Thomas Arne; and 'Countryside' and 'Song of Spring' by Joseph Bonnet, as his Sunday Twilight Recitals for May, in the Garden Court of the Museum. Mr. Blodgett also gave the monthly recital for the Northern Ohio Chapter of the American Guild of Organists, on May 5.

W. H.

BOJANOWSKI TO LEAD MILWAUKEE CONCERTS

"Music Under the Stars" Lists
Pons, Weede, Lawrence and
Other Guest Artists

MILWAUKEE.—Jerzy Bojanowski, Polish conductor, has been engaged for the Summer series of concerts to be given by the "Music Under the Stars" Symphony Orchestra, sponsored by the Milwaukee County Park Commission. With the exception of the July 20 concert when Lily Pons will appear as soloist, all concerts will be under the direction of Mr. Bojanowski. Andre Kostelanetz will conduct the orchestra for Miss Pons.

The series opens on June 29 with Robert Weede, baritone, as soloist. Others scheduled to appear are Marjorie Lawrence, Paul Robeson, Eleanor Steber, Igor Gorin, Annamary Dickey and Rise Stevens. The season will close Aug. 17 with Josephine Antoinette as soloist.

A. R. R.

Sevitzky Re-engaged as Director

INDIANAPOLIS.—Dr. G. H. A. Clowes, president of the Indiana State Symphony Society announced that Fabien Sevitzky has been re-engaged as music director and conductor of the Indianapolis Symphony for the next three years. This will be Mr. Sevitzky's seventh season with the Indianapolis Symphony organized twelve years ago.

P. S.

NCAC Publicity Director in Navy

Marks Levine, Director of NCAC's Concert Division, recently announced that, effective June 1, his publicity director, Richard Leach, was granted a leave of absence in order to accept a commission in the United States Naval Reserve. Mr. Leach's assistant, Shirley Metz, assumed temporary charge of the publicity department, which serves eighty-odd concert artists, both singers and instrumentalists.

Johan Franco Assigned Music Post

PFC Johan Franco, one of many New York musicians in the armed

services, has been assigned to the directorship of the Music Department of the Special Services Office at Pope Field, North Carolina. He has written an Air Corps Hymn to words by Mary C. D. Hamilton entitled "Lord, Guard and Guide the Men Who Fly," and an air corps song, "High Flight" to a poem by John Gillespie Magee, Jr. His current compositions are not confined exclusively to military themes. He is now at work on a cantata based on Tennyson's "Locksley Hall."

RUBINSTEIN PLAYS IN SAN FRANCISCO

Ends Opera Association Season—Local Artists Give
Recitals

SAN FRANCISCO.—Officially closing the Opera Association's 1942-43 concert season, Artur Rubinstein successfully competed with a perfect summer day and a 'This Is Jazz' episode sponsored by the Museum of Art for a large Sunday afternoon audience.

A song recital distinguished for its program and the intelligence and skill with which it was presented was that given by Verna Osborne, soprano, assisted by Carl Fuerstner, in the Community Playhouse under the Curran Swint management.

Following his successful debut with the San Francisco Symphony, Leon Fleisher, 14-year-old pianist, was presented in concert by Mrs. Selby Oppenheimer and played to the largest concert audience yet seen in the Community Playhouse.

Myra Ghitis, a capable young pianist, returned to her home city giving a program in the Community Playhouse. She has been a scholarship pupil of Rudolph Serkin for the past three years.

Janet Graham, pianist, and Madeleine Milhaud (Mme. Darius Milhaud), reader, who is a beautiful exponent of the music of the spoken word, gave a joint recital in the community Playhouse under the sponsorship of the Alumnae Association of Mills College and the Mills Club of San Francisco for the benefit of the Aurelia Henry Reinhardt Scholarship Foundation.

Two Filipino youngsters, Frederico Muribus, Jr., and Jorge Selim Muribus, violinist and pianist, made a bid for prodigy acclaim in the Community Playhouse, prematurely. But little Jorge seemed to have amazing talent for accompanying.

Pacific Opera Group Heard

Artur Casiglia's Pacific Opera Company presented a series of ten performances in Fugazi Hall in the heart of "little Italy". The repertoire included 'Traviata', 'Cavalleria Rusticana', 'The Barber of Seville', 'Lucia' and 'Rigoletto'—two performances each.

Imported for 'Traviata', 'Lucia' and 'Rigoletto' was the Russian coloratura Tamara Shavrova, who had a voice of good Russian timbre and knew her way about the stage. For the title role of 'Rigoletto' Casiglia imported Rudolfo Hoyos, who gave a good account of himself. Others heard during the season were Ada Leonelli, Amelia Scalzo, Julian Oliver, Ernest Palany, Max Lorenzini, Salo Blumenthal (most professional member of the 'Barber' cast, as Don Bartolo), Truman Thompson, Edward Wellman, Kathleen Lawlor, Olga Callahan, Pino Giuliani, Albert Vannucci and Claramae Turner.

Real star of the season appeared to be the stage director, John Martin, who managed to keep the members of the cast from bumping into one another while moving about the tiny

stage. Scenery was surprisingly effective, too. And Arthur Casiglia conducted with understanding and skill.

MARJORY M. FISHER

CRESTON WINS AWARD OF NEW YORK CRITICS

Circle Selects His Symphony No. 1
as Best Orchestral Work
of Season

Paul Creston's Symphony No. 1, Op. 20, received the New York Music Critics' Circle's second annual award as the finest orchestral work by an American composer having its New York premiere

during the past season. Mr. Creston's work was one of five considered at the meeting of the circle on June 8. All had been re-heard in a pair of broadcasts sponsored by the NBC on May 23 and 30. The other works considered were Roy Harris's Symphony No. 5, Aaron Copland's 'A Lincoln Portrait', Morton Gould's 'Spirituals' for string choir and orchestra, and William Schuman's 'Prayer—1943'.

The winning work was first performed in New York by the Philadelphia Orchestra conducted by Eugene Ormandy in Carnegie Hall on March 23 and was repeated for the circle, as were the other compositions chosen for hearing, by the NBC Symphony under Frank Black.

The first winner of the Critics' Circle award was William Schuman for his Symphony No. 3. Both composers received \$1,000 grants from the American Academy of Arts and Letters last April.



Paul Creston

Kenneth Spencer in 'Bataan'

Kenneth Spencer, young Negro basso, who is now under the management of W. Colston Leigh, is appearing currently in his second motion picture, 'Bataan'. He was previously featured in 'Cabin in the Sky'. A graduate of the Eastman School of Music, Mr. Spencer has been heard in recital in Town Hall and has sung in the Hollywood Bowl and with the St. Louis Municipal Opera.

Cornwall Sings With Choruses

Burton Cornwall, bass, appeared in the performance of Brahms's 'Requiem' at the Calvary Church in New York on May 2. On May 9 he sang in 'Judas Maccabaeus' with the Hartford Oratorio Society. Mr. Cornwall also presented a series of five broadcast recitals on station WNYC.

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(Continued from page 14)

variable technician with considerable temperament and a number of unconventional concepts of rhythm and dynamics. His major offering was Brahms's 'Variations on a Theme by Handel', preceded by four chorale preludes of Bach arranged by Ernest Brennecke, Jr., and three Bagatelles by Beethoven. The remainder of the program brought forth works by Wendell-Brennecke, Margetson, Saunders, Liszt, Chopin and others.

Alejandro Vilalta, Pianist

A program of Spanish music in homage to Enrique Granados was given by the Spanish-American pianist, Alejandro Vilalta, in Carnegie Hall on the evening of May 19. And a worthy homage it was. In a program ranging from the Spanish classics of Angeles, Rodriguez and Soler, through works by Granados, himself; his son, Victor Granados; Albeniz and Falla, Mr. Vilalta did honor not only to his fellow countryman but also to his own artistic attainments. Mr. Vilalta is a seasoned musician with something like spectacular control of the keyboard. He was equally at ease in controlling the sultry moods and the subtleties of rhythm and ornamentation of the Iberian idiom and in negotiating the often formidable technical imbrolios of the modern works. Granados's 'Danza Lenta' and 'Allegro de Concert' and the suite from 'Goyescas' were highlights of the evening. The suite from Victor Granados's Spanish Ballet, developed nothing important, although it probably is more impressive when accompanied by dance action. E.

Albert Spalding, Violinist

André Benoist, at the piano. Town Hall, May 25, evening:

'La Folia' Corelli-Spalding
Sonata in A, for violin and piano
César Franck
Sonata Fantasy Villa-Lobos
Two Caprices, for violin alone Paganini
Three 'Hungarian Dances', Nos. 1, 17
and 21 Brahms-Joachim
'Marguerite' Rachmaninoff-Kreisler
'Castles in Spain' Spalding
'En bateau' Debussy
'Caprice-Etude en forme de valse'
Saint-Saëns-Ysaye

In this program, given for the benefit of the Bronx House Music School's scholarship fund, the many facets of Albert Spalding's aristocratic art found ample scope for demonstration. Its basic integrity in immaculate tech-



Alejandro Vilalta Albert Spalding

nical smoothness and faultless accuracy of intonation combined with refined musical sensitiveness and a peculiarly personal graciousness of style to make the concert a deeply satisfying experience for the audience. And that audience not only crowded the auditorium but overflowed onto the stage to an extent but rarely seen in Town Hall.

With the collaboration of André Benoist, his able and understanding accompanist of many seasons, Mr. Spalding brought the program to its climactic high point of artistic interpretation in the Franck sonata, its lyrical measures being handled by both artists with the most subtle musical perception and sensitive balancing of values. Despite similar pains lavished upon the succeeding Sonata Fantasy by Villa Lobos, the Brazilian composer's work sounded less distinctive and more dominated by conventional latter-day influences than many of his other compositions that have been heard here.

Mr. Spalding's technical prowess evoked special recognition not only in the Corelli 'La Folia' but also in the two Paganini caprices for violin alone and, in particular, the one in E flat, the forbidding difficulties of which in combined trilling and double stopping were negotiated with an infallible accuracy and an élan that excited a stormy demonstration on the part of

the audience. The Brahms-Joachim 'Hungarian Dances' needed more of the temperament and abandon that are less prominent in the violinist's musical nature than the other graces. But, like everything else, they were marked by tonal beauty and finesse of style.

The audience manifestly enjoyed the recitalist's own 'Castles in Spain', with its characteristically Spanish rhythms, and at the end of the program was accorded, in response to its demands for more, Ravel's 'Habanera', a Spanish dance by Falla and an arrangement of the 'Londonderry Air'. C.

Vladimir Horowitz, Pianist

Carnegie Hall, May 17, evening:

Toccata in C Bach-Busoni
'Flower Piece', Op. 19 Schumann
Sonata in G Minor, Op. 22, in one movement Medtner
Toccata, Op. 11 Prokofieff
Barcarolle, Op. 60; Two Etudes, Op. 10,
E-Flat Minor and G-Flat Chopin
Two Etudes: 'For Arpeggios' and 'For
the Eight Fingers' Debussy
'Sonetto del Petrarca, No. 123', in A
Flat Liszt
Etude in E ('La Chasse') Paganini-Liszt

Mr. Horowitz's postponed second recital of the season was given to the now traditional Horowitz capacity audience, faced by a supplementary stage audience of a hundred or more service men and women, with whom the pianist established a spirit of camaraderie that dissipated all the usual tension of formality. He was in his most vital form and his superlative technique has never created a more exciting effect.

The combination of an apparently special access of propulsive energy and fire and the ability to play very fast indeed produced climactic results in the Prokofieff toccata, which aroused so tempestuous a demonstration that Mr. Horowitz had to repeat it before the audience would make a move to observe the intermission. He took it at just as breathtaking a speed the second time, and, needless to say, his manner of projecting it went far both times towards

BALLET THEATRE GIVES REVIVALS

Tudor 'Judgement of Paris' and Balanchine 'Wanderer' Dominate Series

The Ballet Theatre, after having already presented the longest season of dance in many years, returned to the Metropolitan Opera House for five performances from May 21 through May 23. Antony Tudor's 'Judgement of Paris' and George Balanchine's 'The Wanderer' were revived in this series. 'Spectre de La Rose' was also presented.

'The Judgement of Paris', revived on May 22, has even less to do with Homer than Lichine's 'Helen of Troy' viewed on the same evening. It is a light travesty about cheap cafe rivals. Janet Reed headed the cast ably supported by Lucia Chase, Maria Karnilova, Hugh Laing and Mr. Tudor.

'The Wanderer', seen on the first and last bills, was created for Tilly Losch ten years ago. Its revival this season added nothing to the luster of the Ballet Theatre's repertoire. Vera Zorina did all she could with the ridiculously long train, and fought her way through entangling choreography and plot. Mr. Laing made an admirable stretcher for Miss Zorina, until she slithered to the ground between his legs, and Anton Dolin's silhouette looked fine on the backdrop as he climbed a rope ladder. Some of the audience found the "artiness" quite amusing, to others it was excruciating. 'Romeo and Juliet', 'Peter and the

Wolf', 'Billy the Kid', 'Petrouchka', 'Princess Aurora', 'Pillar of Fire', 'Aleko', 'Capriccio Espagnole', 'Pas de Quatre' and 'Bluebeard' were all repeated. Alicia Markova and Andre Eglevsky were in excellent form throughout and although the company seemed a little tired it sustained the general level of performances relatively well. K.

Ballet Russe

(Continued from page 20)

feeling for line, a new concentration and the ability to sustain a mood or a position. Her elevation, extension, balance and poise were remarkable; her fouettés as clean and brilliant as any can boast. Only in her grand tours was there a hint of the slovenliness that used to mar her dancing.

The classic purity of Miss Danilova's style, which has placed her at the peak of her profession, was augmented this season by a deeper emotional understanding. There was more significance to her 'Magic Swan' and more comedy in her 'Igrouchki'.

Several of the younger dancers were given new and deserved opportunities. Anna Istomina and Leon Danielian sparkled in the 'Bluebeard'. Anna Scarpova, Sonia Woickowska, Miss Mladova, Alexander Goudovitch, Casimir Kokitch and many others gave fine solo performances.

Franz Allers cared for most of the conductorial duties, reviving the outmoded custom of conducting orchestral interludes between numbers on some of the programs. Hugo Gottesman relieved him upon occasion. Rachel Chapman, pianist, and Joan Field, violinist, provided able solo work. K. T.

idealizing its vividly mechanistic spirit.

Other special channels for the exhibition of amazing technical dexterity were the two Debussy etudes, musically among the weakest of the French Impressionist's compositions, the 'Black Key' Etude of Chopin and Liszt's transcription of the Paganini Etude in E, 'La Chasse,' through the Busoni transcription of the Bach organ toccata in C at the outset offered opportunities a-plenty for the display of a super-technique that has

(Continued on page 29)

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Obituary



Herman Hans Wetzler

Herman Hans Wetzler, composer and conductor, died at his New York home on May 29 after a short illness. He was seventy-two years old, having been born in Frankfort-am-Main, Germany, on Sept. 8, 1870. His parents were American, and his early childhood was spent in the United States.

His musical education began in Germany in 1882 at the Hoch Conservatory in Frankfurt, where he studied under Clara Schumann, Heermann, Humperdinck and Scholz. Ten years later he returned to the United States, and in 1897 became organist of Trinity Church, New York, where he remained until 1901.

In 1903 he organized the Wetzler Symphony, which was chosen the following year by Richard Strauss for a four-day festival of his music, conducted by the composer and Mr. Wetzler alternately. Mr. Wetzler returned to Germany in 1905, conducting the Hamburg Opera for three years and later conducting opera and concerts in Elberfeld, Riga, Halle, Lubeck, Cologne and other European cities. In 1933 he moved to Switzerland where he remained until the present war when he returned to America.

As a composer Mr. Wetzler wrote a considerable output in many musical forms. Among his best known works are: 'The Faery Queen', a ballad; five 'Deutsche Lieder'; 'Scotch Ballads'; 'Tonbilder'; a concert overture, written for the Chicago Symphony Orchestra; 'Christi Tod und Auferstehung'; 'Engelskonzert', a symphonic poem; and overture to 'As You Like It'; 'Assisi', legend for orchestra; 'The Basque Venus', an opera; 'Holiday', 'Sontaine' and 'Green River'. He also composed a 'Magnificat' that was sung by a chorus of 600 school children at the Cincinnati May Festival in 1939.

Mr. Wetzler's 'Assisi' won him a \$1,000 prize in the composers' contest at the Evanston, Ill., music festival in 1925. He also organized and appeared with the Hermann Wetzler String Quartet.

Mrs. Carl C. Austin

PHILADELPHIA.—Mrs. Carl C. Austin, Philadelphia pianist and composer, died on May 28 in Oncologic Hospital after a brief illness.

Mrs. Austin was the former Kathleen Pichardt of New York and wrote music and composed operas under the name of Ione Pichardt. She played the piano at the age of five and began writing music at thirteen, appearing about that time with the New York Philharmonic. Her composition, "Madrigal", was played by the Philadelphia

LOUISVILLE CHORUS AND ORCHESTRA HEARD

Whitney Enlists James Melton as Philharmonic Soloist—'Carmen' Excerpts Sung

LOUISVILLE, Ky.—The Louisville Philharmonic Society, presented the Louisville Philharmonic with the Louisville Chorus, and James Melton as guest soloist, at the Memorial Auditorium recently.

The orchestra and chorus opened with selections from Bizet's 'Carmen', followed by two selections by James Melton, the 'Ombra mai fu' of Handel, and 'Il Mio Tesoro' of Mozart. The orchestra, under the baton of Robert Whitney, then played two of the Caucasian Sketches of Ippolitoff-Ivanoff; 'In the Village', and 'Procession of the Saradr'.

Mr. Melton completed his program with a group of songs, including, 'O Cease Thy Singing, Maiden Fair' of Rachmaninoff, in most respects his best offering of the evening; 'Miranda' of Hageman, 'The Rose and the Nightingale' of Rimsky-Korsakoff, and 'Mexican Serenade' of John Sacco.

The orchestra and chorus brought the program to a close with the Waltzes from Strauss's 'Fledermaus'.
H. W. H.

Orchestra and one of her operas, 'The Mountains', was given by the Philadelphia Opera Company.

Mrs. Elise R. Kelly

Mrs. Elise Reimer Kelly, a music teacher in New York since 1900, died at her home in New York on June 6. She was sixty-nine years old.

Mrs. Kelly, who was born at Northumberland, Pa., began the study of music with her father, the late David Collins Reimer, and then continued with Dr. Robert Goldbeck at St. Louis, Mo. She was graduated with high honors from the Chicago Conservatory of Music and later was a pupil of Rafael Joseffy in New York and in Paris.

In 1908 she was married to James Allison Kelly, who died in 1937. Surviving are her son, Robert Salmons Kelly, and a sister, Dr. Marie Reimer.

Louise von Feilitzsch

MINNEAPOLIS.—Madam Louise von Feilitzsch, a voice instructor who maintained a studio at the Metropolitan Opera House prior to 1933, died on May 13. She was eighty-five years old.

Madam von Feilitzsch, who had been teaching here for the last ten years, was a native of Canada. After coming to the United States she had among her students Edward Johnson, now general manager of the Metropolitan Opera Company.

Surviving are a niece, Mrs. Frederic O. Boyer, and a nephew, Harold B. Swope.

Emil Schenck

Emil Schenck, 'cellist in the New York Philharmonic-Symphony from 1887 to 1906, died at his home in New York on June 5. He was eighty-seven years old.

Mr. Schenck studied 'cello in Europe under Friedrich Grutzmacher. He later toured Europe and played once before the King of Saxony. He left the Philharmonic in 1906 and taught privately until a few years ago. Surviving is his wife, Mrs. Carolyn N. Schenck.

Helen Chase's Mother Dies

Mrs. Mary Van Buren Ryan, mother of Helen Chase, vocal teacher, died recently. Mrs. Ryan was active for many years in Syracuse musical circles as a singer, pianist and teacher.

Orchestra Concerts

(Continued from page 18)

upon the ear and was interesting as a Schubert novelty, but it was in no way impressive. The Dello Joio 'Ballad', receiving its first performance anywhere, revealed comprehending resourcefulness in the handling of basic dissonance and a certain facile workmanship without saying very much musically. There seemed to be some motivating idea of dramatic character but in the absence of any given clue to what had been in the composer's mind in writing it the music itself remained uncommunicative. As for the Rapoport Symphonic Dances, the third feature of the program listed as "first performance", they disclosed marked ingenuity in achieving effective orchestral color, Oriental and otherwise, the first being the most imaginative musically of the set. A certain sameness of approach in all three, however, made for a measure of monotony.

The piano part of the Beethoven B-flat concerto, the earliest, despite its number, and the least consequential of the composer's five works in this form, was played by Miss Turek with much vitality and unfailingly clean-cut clarity of finger articulation albeit with a somewhat aggressively hard-edged tone. Mr. Dixon provided a good orchestral accompaniment and in all the other works presented he had his group of some forty players under firm control and achieved admirably cohesive performances that were structurally well clarified, musically sensitive and rhythmically stimulating.
C.

Black Conducts NBC Symphony in Russian Program

Frank Black and the NBC Summer Symphony offered an all-Russian program on the afternoon of May 9, with Kabalevsky's Piano Concerto No. 2, in G Minor, in which Leo Smit was the soloist, as the unfamiliar feature. The other numbers were the overture to 'Russlan and Ludmilla' by Glinka, the 'Capriccio Espagnol' by Rimsky-Korsakoff and the 'Marche Slav' by Tchaikovsky.

The lines of the Kabalevsky concerto proved to be cast in pleasant places on the whole, presenting no special problems to the listener and providing him with a mildly pleasurable rather than stimulating experience. And so, despite the care lavished upon it by Dr. Black and his associates of the orchestra and the capable if not especially vital playing of the piano part by Mr. Smit, it failed to create the impression of being a work of any special distinction or vivid significance.

In the other program works Dr. Black achieved his best results with a well-proportioned reading of the Glinka overture and a spirited performance of Tchaikovsky's 'Marche Slav'. The colorful orchestration and essential spirit of Rimsky-Korsakoff's 'Spanish Caprice' were not fully exploited, although, even so, the music met with a ready response on the part of the receptive audience.
C.

Philharmonic Series

(Continued from page 14)

tickets has far exceeded the capacity of the auditorium. The broadcast audience obviously is not the regular Philharmonic subscription audience. People of all classes and circumstances have been given an opportunity for the first time to hear this famous orchestra for nothing and they are taking full advantage of it. Every available seat is taken. Parents with their children are numerous and there is a large contingent of uniformed service men and women.

In general, the concert manners

of this audience seem rather better than those of Philharmonic regulars. There are very few late arrivals, there is little coughing and rustling of programs, and that peculiar intense silence which many of these listeners doubtless have learned to maintain at studio broadcasts, is prevalent. They also applaud vociferously for what they like and they do not hesitate to do it between movements of a symphony. Taken all together, these things make for a pleasant afternoon with the orchestra for local music-lovers, to say nothing of those who are listening in the distant reaches of the radio world.
R. F. E.

NEW YORK CLUBS HOLD JUNIOR COMPETITIONS

Seventy-five Young Musicians Take Part in Federation Contest—Fourteen Winners

Seventy-five contestants took part in the Junior Competitive Festival of the New York Federation of Music Clubs in Schirmer Hall on May 29 under the chairmanship of Mrs. Raissa P. Tselentis. Fifty-five were pianists, and the rest were vocalists and essay and musicianship contestants.

Superior Rating winners included Nancy Kramer, R. M. Yglesias, K. Bohman, M. J. Gaderick, Suzanne Friedberg, June Stein, Betty Adams, Roy Eaton, Constance Marantz, Roy Shenberg, Naomi Plavin, Carol V. Lawson, Eli Levine and Florence Sadoff. They were heard at a concert on June 12 in Carnegie Chamber Hall.

Judges were Henry Holden Huss, Dr. Raymond Burrows and Elizabeth Newman, for piano; Thomas Morgan, Mrs. Hildegard Huss and Enrico D'Amicis, for voice, and Carl Roeder and Zoltan Fekete, for essays and composition. Mrs. William B. Thomas is president of the New York Federation.

ROCHESTER EVENTS

Metropolitan Opera Forces Give 'Bohème'—Coehlo Appears

ROCHESTER.—The Metropolitan Opera Company gave one performance at the Eastman Theatre on April 12, the opera being 'La Bohème'. The cast included Bidu Sayo, Charles Kullman, Frances Greer, Ezio Pinza, John Brownlee and others. Cesare Sodero conducted.

Olga Coehlo, Brazilian soprano and guitarist, was soloist with the Rochester Civic Orchestra, Guy Fraser Harrison conductor, on April 11, in the usual "Pop" concert at the Eastman Theatre.

The Tuesday Evening Series of Chamber Music Concerts presented Cécile Genhart, pianist, in a charming and beautifully played program at Kilbourn Hall on April 6. Her brilliant performance of Balakireff's 'Islamey, Fantasia Orientale' brought demands for encores.
M. E. W.

Faculty Members Join Army

Luther Noss and Ward Davenny will not be on the faculty of the Norfolk Music School this Summer as they are joining the armed services. Mr. Noss's place will be taken by G. Wallace Woodworth, associate-professor of music at Harvard University and university organist and choir master. Mr. Davenny's place will be taken by Arthur Hague, assistant-professor of piano-playing at Yale University and a former pupil of Godowsky.

Pietro Yon Recuperating

Pietro A. Yon, organist and composer, is recovering from a stroke suffered in April. Mr. Yon is musical director of St. Patrick's Cathedral in New York. He is recuperating at a friend's home on Long Island Sound.

Boston

By GRACE MAY STUTSMAN

JAN VEEN DANCERS REPEAT PROGRAM

Recitalists and Ensembles
Heard—Music Clubs Aid
Russian Relief

BOSTON.—A special repeat performance of the Boston Civic Symphony and the Jan Veen Studio Dancers was presented in New England Mutual Hall for the benefit of the Solomon Islands Mission Fund. The program of ballet and orchestra music was conducted by Joseph Wagner, founder of the orchestra, and contained several request numbers as well as those which had been heard at an earlier concert in Jordan Hall.

Borris Goldovsky, who has been giving Symphony Luncheon Talks on the programs presented by the Boston

Symphony this past season, concluded the series and, as an extra special finale, gave a joint recital with his mother, Madam Lea Luboschutz, violinist. The exacting though somewhat conventional program included items by Beethoven, Vieuxtemps, Schumann, Bach-Kreisler, Gliere and Wieniawski. The artists were warmly applauded, and plans are already under consideration for another series of Symphony Luncheons next season. It is understood that they will again be given at the Hotel Copley Plaza.

The Curtis String Orchestra, conducted by Edgar Curtis, which made its public debut this Winter, has given a second concert in New England Mutual Hall, for which the soloists were Dorothy Johnson Bales and Harry Kobialka, violinists, and Eugene Istomen, pianist. The program comprised the Praetorius Ballet Suite, Mozart Piano Concerto in E flat (K. 449), a Psalm and Fugue for String Orchestra by Hovanes, and the Bach Double Concerto in D Minor for two violins and orchestra.

Longy School Ends Series

The Longy School, as a gay finale to a Winter of serious musical effort, gave a program of music for recorders, harpsichords, and various other instruments of early vintage background in various combinations. Participants included Carl Anthon, Elna Sherman, Renate Theis, Dorothy Hagan, David Glazer and Foster Trainer, recorders; Emily Schoettle and Mary Driver, violins; Olivia Silberberg, cello; Jean Demos, soprano, and Margaret Mason and Erwin Bodky, harpsichords.

Russian War Relief was the beneficiary of a luncheon and musicale recently given at the Hotel Copley Plaza by the Massachusetts State Federation of Music Clubs, of which Marie Bergeron is president. This affair was preceded by a very brief annual meeting. The afternoon program included songs by Polyna Stoska, accompanied by Edwin Biltcliff. One of the most interesting reports was that of the committee in charge of distribution of music and musical instruments among our service men.

Among those at the head table were, in addition to Miss Bergeron, Boris Goldovsky; Lea Luboschutz; Dr. Hugh Cabot, chairman of Russian War Relief; Mrs. Isabelle French; Mrs. Ada Holding Miller, president of the Plymouth district; Mrs. Frank Gregor, president of the Indiana Federation; Irene Mullick, president of the Rhode Island Federation; Mrs. Alvan T. Fuller; Mabel Daniels; Mrs. Guy W. Currier and Mrs. Robert Hoffman.

Boston Garden was packed by an audience of more than 18,000 when Ben Hecht's dramatic pageant, "We Shall Never Die", was presented by a cast of 1,000. The pageant is a memorial to the 2,000,000 Jews who have been sacrificed to Nazism, and the Boston performance was sponsored by a large committee of Jewish citizens. Ralph Bellamy and Lionel Atwill acted as narrators and the original musical score was written by Kurt Weill and sung by a chorus of 200 voices.

One of the busiest of the younger Boston musicians is Gloria Sharoff, pianist, who is giving all of her time to playing for the Armed Forces in Naval Stations, Forts and Hospitals. She recently gave an entire concert for the Seabees' new \$20,000,000 Naval Construction Training Center in Rhode Island, and her concert at the Naval Training Station at Newport followed closely the concert which had been given by the Boston Symphony.

FIEDLER CONDUCTS NOVELTIES AT POPS

Langendoen Works Introduced—Sanroma Litwin and Reubens Appear

BOSTON.—Pops go merrily on here in Boston and Symphony Hall has witnessed larger attendance than in many years, even "before the war." The concerts begin promptly at 8:15 instead of 8:30 as in former years, and unless the program is dedicated to some local charity or is a special War Relief performance, street clothes are the rule.

Mr. Fiedler has brought forward some works new to Pops this season, among them Jacobus Langendoen's "United Nations Anthem" (poem by Jane V. Oliver) which came to a first hearing at the concert by which the United Nations Relief Fund benefited. Mr. Langendoen, of Dutch background, is first cellist of the Pops orchestra and a talented composer as well as an excellent performer. Capt. Marie Murray, contralto, was soloist for the anthem and the capacity audience responded wholeheartedly to her invitation to join in the singing.

Upon this program also stood Mr. Langendoen's "Variations on a Dutch Theme", for full orchestra, which the composer conducted. Egon Petri added luster to the evening with a performance of the Grieg Concerto, and James Pappoutsakis, first flutist of the orchestra, gave a distinguished account of himself in the performance of the Dance of the Blessed Spirits from Gluck's "Orpheus". Other orchestral items were by Halvorsen, Glazounoff, Hadley, Gould and Valerious.

First "Old Timers" Night

The first "Old Timers" Night at Pops was conducted by Paul Cherkassky, and while there were a goodly number of program items in present-day mood, there were also the memory-provoking tunes of "Sweet Rosie O'Grady", "The Sidewalks of New York", "Ta-ra-ra-Boom-de-aye" and many others.

Jesus Maria Sanroma and Leo Litwin are appearing this year as soloists in various piano items, with orchestra, and Harold Reubens was scheduled to perform the Liszt Piano Concerto. Messrs. Walter Trampler (violin) and Emil Kornsand (viola), members of the orchestra, were to perform the Mozart Symphony Concertant for those instruments, a welcome diversion in the midst of strictly orchestral programs. Another diversion will be the performance of the Warsaw Concerto (in one movement) written by Addinsell and played by Leo Litwin at one of the Sunday evening concerts.

The Boston Musical Guild may well feel proud of several of its young proteges who have appeared as soloists with the Pops orchestra. Last month, Ellinor Benedict (cellist) and Norma Bertolami (pianist) were heard; this month the Bertolami family will again be represented when daughter Viviane is heard in the Paganini Violin Concerto in D. Upon the same program will be another young American girl, Sophie Jacynowicz, who will play the Chopin Piano Concerto in E minor. These two girls have been chosen to represent the Longy School at its annual night at Pops, and as each, though young in years, is of mature musical stature, their performance is anticipated with pleasure.

Arrau Plays in Washington

WASHINGTON, D. C.—Claudio Arrau, Chilean pianist, gave two concerts at the Library of Congress on May 20 and 21. Included on one of

the programs was Schubert's "Forelle" Quintet, which he performed in collaboration with the Budapest Quartet. These concerts brought the number of appearances Mr. Arrau has made this season to seventy-two. In July Mr. Arrau will go to Mexico City for the first performance there of Carlos Chavez's Concerto for Piano and Orchestra.

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Touring Opera Achieves New Popularity

(Continued from page 5)

sistently successful as to box office and the enthusiasm of audiences and critics.

To date, more than 100 engagements are recorded for the 1943-1944 season. A four-weeks tour will introduce the company to Canada with visits to Toronto, Montreal and Ottawa—three performances each in the first two cities—in addition to stops at Providence, Worcester, New Haven, Rochester, Syracuse, Hamilton, Harrisburg, Reading, West Chester and several other towns.

Two Weeks at Home

The company's Philadelphia series will be concentrated in two weeks, Nov. 29 to Dec. 11, at the Erlanger Theater, with fourteen performances. Hitherto productions have been staged at the Academy of Music, traditional local home of music and opera. In announcing the shift to the Erlanger, Mr. Hocker explains the change as "prompted by the company's desire to appeal to a larger public and to make it possible to present more than one performance a season of each opera."

The Erlanger operas and the number of performances will be 'The Bat' and 'Iolanthe', three; 'Faust', 'Carmen', 'Tosca', and 'The Barber of Seville', two. 'Iolanthe' and 'Tosca' are new to the roster. The tour operas are to be drawn from this list except that the Rossini piece will replace 'Iolanthe' on the Canadian bills.

Following the Philadelphia fortnight the company will resume travelling in January, playing Pittsburgh, Huntington (W. Va.), Chicago, Memphis, Milwaukee, Detroit, and paying a second visit to Canada with two dates in Winnipeg. Returning, stops are to be made at Cleveland, Cincinnati, Toledo, Columbus, St. Louis, Kansas City and other Mid-Western points, including Davenport, Ia. Succeeding stages will take in several Texas cities, the lower Mississippi Valley region, and Florida cities. For the final weeks, engagements in several Southern states are in view.

New artists engaged for the coming season include: Brenda Miller and Jane Cozzens, sopranos, the latter a coloratura; Alice Howland, contralto; Joseph Louderoute, Gilbert Russell and William Horn, tenors; John DeSurra and Robert Tower, baritones; Elwyn Carter and Seymour Penzner, basses. Retained from last year are: Helena Bliss, soprano; Jean Handzlik, contralto; John Hamill, tenor, and Howard Vanderburg, baritone.

Besides Messrs. Hocker and Levin, the operations staff comprises Ezra Rachlin, assistant conductor; John Harvey, production manager and scenic designer; Cornelia Linfield and Seymour Lipkin, coaches, and Helen Stevenson West, costume designer. Officers of the company are: Henry R. Gerstley, president; Mrs. John White Geary and Mrs. William T. Tonner, vice-presidents; Mrs. Charles R. Tyson, secretary, and E. Raymond Snedaker, treasurer. Mrs. Edward Bok is chairman of the board of directors.

Nine O'Clock Opera in Third Season

Concert Management Arthur Judson of Columbia Concerts is presenting for the third season the Nine O'Clock Opera Company, the zestful group of young American singing-actors who, in a stream-lined English version of Mozart's 'The Marriage of Figaro', gave over 150 performances during the past two years.

In response to innumerable requests from managers who have had 'The Marriage of Figaro' and whose audiences have asked for more, a new production has been prepared for next year—Nicolai's 'The Merry Wives of Windsor'. 'Figaro' will, however, be available to those who have not already seen it.

Both operas fill a need of the times. Presented in modern dress and sung in English,



THEY REPORT
AN INCREASED
INTEREST IN
OPERA

Left, Charles L. Wagner,
Whose Two Companies
Will Tour Again Next
Season



Right, Fortune Gallo,
Whose San Carlo Troupe
Plans Extended Activity

both become good comedies as well as great music. Their complicated stories are made clear and good fun in a translation of wit and point.

All of the singers in the company are American born and bred. Most of them met when they were attending the Juilliard Graduate School. All had won concert laurels. All were eager to do something about opera in America. Germans hear Verdi in German; Italians hear Wagner in Italian. Why couldn't Americans hear Mozart in English? And so they planned a new and exciting production of 'The Marriage of Figaro'.

The company decided to tour. But there was another difficulty. Most Americans never get a chance to see opera, the chief reason being that the enormous cost of transporting scenery and orchestra prevents opera companies from visiting any but the very large cities. The success of Thornton Wilder's play, 'Our Town', gave the young singers an idea. The scenery was reduced to practically nothing. A Narrator was substituted for realistic sets and a good pianist became the orchestra. With all of its props in a suitcase the company started out by bus, traveling gaily and easily from town to town.

Traveling in 1944 won't be as simple as it was originally, but the Nine O'Clock Opera members are all good troupers and eager to be on the road again.

Last year regular concert engagements were interspersed with appearances at army camps and 'Figaro' never had more enthusiastic audiences than the service men who packed the auditoriums to cheer the immortal music and laugh at the impudent story. Most of them had never heard opera before. Many of them wrote later that when the war was over they were going to hear more!

Next season's tour begins on Jan. 10, 1944, and ends in May. It includes Canada as well as the United States. The company will make a New York appearance on Jan. 19, under the auspices of the Town Hall Endowment Fund.

La Scala Company Broadens Scope

Firmly established in public favor and artistic authority, the Philadelphia La Scala Opera Company, lately returned to its home after having presented a successful grand opera festival in Pittsburgh, is now formulating plans for the 1943-44 season, which will be the most extensive in the history of this organization.

Reorganized five years ago under the general managership of Francesco Pelosi and the presidency of Mrs. Walter A. Knerr, the company may today be classified as one of the principal resident operatic organizations in this country.

Having offered ten productions, distributed

over the 1942-43 season at the Academy of Music, Philadelphia, the company wound up its activities—which had also included four monthly visits to Baltimore in the early part of the period—with its auspicious entry into Pittsburgh signalized by the grand opera festival in Pittsburgh, May 17 to 22. The principals for this event, held in Syria Mosque, numbered noted artists, including Metropolitan stars, most of whom had not been heard previously in opera in Pittsburgh, and luminaries of the Scala forces.

The Pittsburgh repertoire was: 'Aida', with Stella Roman, Bruna Castagna, Sydney Rayner, Angelo Pilotto, Nino Ruisi and Louis D'Angelo; 'La Boheme', with Nino Martini, Dorothy Kirsten, Carlo Morelli, Gloria Vanda, Wilfred Engelman and Mr. D'Angelo; 'Cavalleria Rusticana', with Rayner, Giordana Burdon, Elda Ercole, Claudio Frigerio, bracketed with 'Pagliacci', with Giovanni Martinelli, Kirsten and Pilotto; 'La Traviata', with Martini, Vivian Della Chiesa, Morelli, D'Angelo and Engelman; 'Carmen', with Castagna, Rayner, Vanda, Frigerio, D'Angelo and Engelman; 'Tosca', with Della Chiesa, Rayner, Morelli; and 'Il Trovatore', with Martinelli, Ercole, Burdon, Morelli. The 'Dance of the Hours' from 'La Gioconda' was an added feature on the 'Tosca' bill. Giuseppe Bamboschek conducted all the performances.

The Festival was presented under the auspices of the Pittsburgh Grand Opera Committee and May Beegle with a substantial local guarantee not a penny of which had to be called upon for financial support. Here was convincing proof of the success of the undertaking. Arrangements have been made for the company to give another festival in Pittsburgh next season.

In addition to the ten performances for the 1943-44 season in Philadelphia, spaced from November 3 to May 3, the organization will give four operas at the Lyric Theatre in Baltimore, spaced about a month apart, and will for the first time go to Detroit, offering a grand opera festival of seven performances in the first week of October. Backing for the Baltimore season is in the hands of a general committee and an executive committee, Mrs. Tunstall Smith being chairman of the latter, and the series will be under the local direction of Lillian Powell Bonney of the Bonney Concert Bureau. A large local guarantee has been raised for the Detroit festival, which will be given in the Masonic Auditorium.

The regular Philadelphia series, now invariably attracting sell-out houses in the Academy of Music, will offer, as will the engagements in Detroit and Baltimore, an array of well known artists from the Scala's ranks, as well

(Continued on page 27)

Opera on Tour

(Continued from page 26)

as the Metropolitan, and will be devoted mainly to favorite standard operas. The scope of the repertoire does not exclude such semi-novelties as 'Gioconda', which scored decisively with Stella Roman in the name part in the recent Philadelphia season, and there is a possibility that Donizetti's 'La Favorita' may be revived.

Among the principal singers in the presentations next season will be: Stella Roman, Hilde Reggiani, Vivian Della Chiesa, Dorothy Kirsten, Elda Ercole, sopranos; Jennie Tourel, Bruna Castagna, Maria Crescentini, Ada Belle Files, Giorgia Burdon, mezzos and contraltos; Giovanni Martinelli, Bernardo de Muro, Bruno Landi, Nino Martini, Sydney Rayner, Armand Tokatyan, tenors; Carlo Morelli, George Czaplicki, Francesco Valentino, Claudio Frigerio, Angelo Pilotto, Louis D'Angelo, baritones; Pompilio Malatesta, Nino Ruisi, Walter Stafford, bassos. Giuseppe Bamboschek and Herbert Fiss will be the orchestral conductors and Benjamin Altieri will be stage director.

Baccaloni to Give Full Operas

For the past two seasons, Salvatore Baccaloni, 300-pound basso buffo of the Metropolitan, has toured with a small company presenting excerpts from various operas. Next season, however, he and a company of twenty-five will present full operas with complete scenery, costumes and lighting effects. Mr. Baccaloni, himself, will appear in two of the roles for which he has become famous at the Metropolitan, those of Dr. Bartolo in 'The Barber of Seville' and the title role in 'Don Pasquale'.

So far, Los Angeles, San Francisco, Seattle, Portland, Ore., Vancouver, Winnipeg and Minneapolis, not content with the prospect of one Baccaloni evening, have booked two performances on successive nights. Other cities where the company will appear include Toronto, Hamilton, Victoria, B. C., Kansas City, Louisville, Houston, San Antonio, Waco, El Paso, Phoenix, Oklahoma City, Pasadena, San Diego, San Jose, Oakland, Sacramento, Spokane, Yakima, Battle Creek and Flint, with more to come as the bookings proceed.

San Carlo Company Thrives

After completing what its director general, Fortune Gallo, describes as "the best season in several years" on the road, the San Carlo Opera Company, veteran of the touring organizations, brought its 1942-43 season to a climax with two weeks of opera in the Center Theater, Radio City, New York, which broke all records for the six seasons of San Carlo opera at that theater. More than 51,000 people attended the sixteen performances. Thirteen of them drew capacity houses and on Saturday and Sunday nights it was necessary to turn people away.

Twelve different operas of the standard repertoire were presented with such familiar artists as Coe Glade, Dorothy Kirsten, Mobley Lushanya, Lucille Meusel, Aroldo Lindi, Sydney Rayner, Mostyn Thomas, Mario Valle and Carlo Morelli alternating with young singers like Eugene Conley, Mario Berini and Sheila Vogelle. In addition, there were several singers who made their New York operatic debuts during the Center Theater run. Among them were Margery Mayer, Selma Kaye, Clemence Grove, Martha Lipton and Lydia Edwards.

The regular San Carlo tour was late in getting under way this year because of Mr. Gallo's activities as director of the Chicago Opera which scored a popular success last Fall. Beginning in February, however, the troupe began a series of Spring engagements which opened in Boston on Feb. 27 and continued in Washington, a return engagement in Boston, Pittsburgh, Toronto, London, and Hamilton, Ont., and Buffalo. Each of these dates ran from one or two nights to a full week.

The San Carlo season never really comes to

a close. After a short rest following the New York engagement, the company will make a series of outdoor appearances under civic auspices in Boston, Buffalo, Detroit, Washington and Chicago. In the last named city, the company will appear at Soldier's Field where a crowd of 30,000 witnessed its performance last Summer. The Washington engagement is for two weeks at the Watergate. After another brief intermission, the Gallo forces will set out again, opening their regular transcontinental tour on Sept. 6.

Mr. Gallo, who says "the public is my board of directors," plans several novel departures for the coming season. Among other things, he is planning to give several operas in English as a part of his regular repertoire. These probably will be 'Martha', 'Faust' and 'The Barber of Seville'. He also has some new conceptions for scenery used in out-door productions which are now being executed.

Asked if he planned to add any new towns to his tour itinerary, Mr. Gallo replied, "There are no 'new towns' so far as the San Carlo company is concerned. We play everywhere. The San Carlo Trail is a familiar one. We have been traveling it for thirty-two seasons."

Community Opera

(Continued from page 4)

meets the high professional and artistic standards guaranteed our subscribers."

Productions during the past season were 'Aida' with Stella Roman, Kurt Baum, Alexander Sved and Winifred Heidt; 'Tosca' with Vivian Della Chiesa, Jan Peerce and Robert Weede; 'Lucia' with Doris Marinelli, Mr. Peerce, Lorenzo Alvary and Earl Wrightson; 'Faust' with Dorothy Kirsten, Mario Berini, Mr. Alvary and Igor Gorin. Previous seasons have had the services of Raoul Jobin, Giovanni Martinelli, Nino Martini, Carolina Segrera, Bruno Landi, Carlo Morelli and others.

Feeling that a permanent opera organization would be a welcome addition to the musical life of the community, a group of prominent business and professional people in Hudson County, N. J., organized the Hudson County Grand Opera Association just a year ago. For its first season, the association chose a list of five operas for production including 'La Traviata', 'The Barber of Seville', 'La Bohème', 'Rigoletto' and the double bill, 'Cavalleria Rusticana' and 'Pagliacci'. Among the artists who appeared in these performances were Giovanni Martinelli, Marjory Hess, Sydney Rayner, Vivian Della Chiesa, Nino Martini, Nicola Moscona, Marita Farell, Carlo Morelli, Robert Weede, Lorenzo Alvary, Doris Marinelli, Angelo Pilotto, Wilfred Engelman, Florence Kirk, Bruno Landi, Christina Carroll and John Garis. Thomas Philipp Martin was the conductor. The chorus was composed of young local singers trained by Mr. Martin. John H. Schuster, of Weehawken, is president of the association, and Mr. De Pace acts as advisory director.

The first performance was undertaken as an experiment, but all doubts were dispelled when that performance and all subsequent ones were given before capacity audiences. Encouraged by the success of this initial venture, the association plans two subscription series of four operas each for 1943-44. At least two operas will be given in English. The Friends of Opera, an organization to stimulate interest in the association's activities, began with twenty-two members. It now has over 300.

Hartford's Experience Significant

The Connecticut Opera Association grew out of performances by the pupils of Frank Pandolfi, vocal teacher, which became increasingly large-scale operatic recitals as popular response increased. At last Mr. Pandolfi believed Hartford ready for full-fledged performances of standard opera, with stars in the top roles and with chorus and orchestra augmented by local talent. The association later was incorporated with the following officers: Mr.

Pandolfi, artistic director and treasurer; Joseph Listro, president and general manager, and Mrs. Pandolfi, secretary.

In the first season only 'Carmen' and 'Rigoletto' were given, both box office successes. The association was encouraged, therefore, to announce for its second season six operas: 'Aida', 'La Traviata', 'La Bohème', 'Il Trovatore', 'Lucia' and 'Tosca'.

No one of these came much short of paying its way; one or two of them realized small deficits but these were more than compensated for by the unequalled success of certain others, notably 'Il Trovatore', which was given with Anna Kaskas, Hartford contralto, in the role of Azucena and Martinelli as Manrico.

Others who took part in one or another of these operas are: Vivian Della Chiesa, Frances Gayer, John DeSurra, Jan Kiepora, Dorothy Kirsten, Carlo Morelli, Florence Kirk, Hilda Reggiani, Bruno Landi, Earl Wrightson and Frederick Jagel.

For next season Mr. Pandolfi has announced a schedule of at least six performances in Hartford, possibly to be underwritten on a subscription basis. In addition, six performances will be given in Providence and six in Worcester, repeating the home-town repertoire and bringing the schedule to eighteen performances, an ambitious increase. He hopes to produce such lesser known works as 'The Masked Ball', 'La Gioconda', 'Norma' and 'La Favorita'. These operas are given at popular prices, with a \$3.30 top.

Mr. DePace emphasizes the obviously important fact that no red ink figures in the bookkeeping of any of these organizations. They are self-supporting and require no subsidies or underwritings. This proves, Mr. DePace thinks, that opera—professional opera, not amateur makeshift—can be successful artistically without being a failure financially. He also has some ideas on the artistic side that are well worth noting.

"To me, the stage is a picture frame," says Mr. DePace. "Whatever I put on that stage becomes a part of the picture, whether it be a singer, a costume, a backdrop, a clump of bushes or a colored light. If any one of these things is bad or grotesque or out of tune with the rest, the picture as a whole is ruined."

"For that reason," he continues, "I insist that everything, down to the smallest detail, must be just right. One miscast singer can make a whole production ridiculous. A single table, bench or bit of foliage, if it is of the wrong type or period, can ruin the most beautiful stage setting. It irritates me even to see a wrinkle in a back-drop."

Need for Convincing Production

Here Mr. DePace hits upon a vital consideration in small town opera production. Hardly anybody in these audiences has had sufficient opera-going experience to have become callous to the sophistries, the incongruities and the inadequacies of traditional opera production. On the other hand, they are inveterate movie-goers and they are thoroughly conditioned to the realistic, sumptuous and infinitely painstaking productions that come out of Hollywood. Consequently, when they pay two or three or four dollars to witness an opera performance carelessly mounted and obviously put together with toothpicks and flour-paste, they will be incredulous and they may even feel they have been cheated.

It does not follow that operatic productions must be elaborate and expensive. They need only be convincing, visually and dramatically. As often as not, the simplest production achieves the most powerful effect.

The most significant thing that emerges in the current picture of expanding operatic activity in this country is the fact that it is a growth from within, not something superimposed from the outside. The people of America are getting more opera because they themselves want it, not because somebody told them they should have it and then succeeded in selling it to them. This is a healthy sign and it is the most hopeful development for the lyric theater in the history of this country. RONALD F. EYER.

SYMPHONY SEASON CLOSES IN DENVER

Visiting Artists and Local 'Rigoletto' Production Stir Interest

DENVER, JUNE.—The Civic Symphony Orchestra Association has presented several outstanding soloists during the Spring season. Gregor Piatigorsky was warmly received on Feb. 4; Mary Kendel, a former Denver girl, attracted the largest audience of the season at a later concert, and Arnaldo Estrella was heard on April 9, playing the Mozart Concerto in A. The latter concert was memorable also for the second hearing of Conductor Horace E. Tureman's English Suite in D, heard first in 1939. It has lost none of its charm.

The symphony season closed on April 18 with a performance of the Bach Mass in B Minor by the Lamont Singers, Florence Lamont Hinman, conductor. Mr. Tureman conducted the performance. The chorus's work was of a very high order and showed the result of careful training. The soloists were Patricia Dunn, soprano; Suzanne Miller, contralto,

and Fred Burkett, tenor, all of whom sang the difficult music with assurance and good taste. Mr. Clifford Osborne, bass, was ill and unable to appear.

Oberfelder-Slack, in their two series, presented the following artists: Baccaloni and Company, Richard Crooks, Marian Anderson, Anne Brown, Carmen Amaya and Jan Peerce. All of these attractions were greeted by capacity audiences. Mr. Oberfelder announces a series of four concerts to be held at the Denver University Stadium. The artists to appear are Grace Moore, Paul Robson, James Melton and Bidu Sayao. A symphony orchestra of fifty will be organized and conducted by Milton Shrednik. Popular prices will prevail.

Valentino Heard in Opera

Joseph Bosetti gave Denver music lovers their annual taste of grand opera when he produced 'Rigoletto' for four performances beginning May 13. Special interest centered in the appearance of Francesco Valentino, former Denver boy, now a member

PIANIST TURNS TO AUTOGRAPHS

Claudio Arrau Is Kept Busy Signing Programs for Junior Members of Civic Group and E. H. Schwenker Approves



ST. PETERSBURG, FLA.—The 1942-43 season of the St. Petersburg Civic Music Association closed on May 5 when Claudio Arrau appeared. Other artists appearing this year were Jean Dickenson, Josef and Rosina Lhevinne, Roland Gundry, Thomas L. Thomas, and the Ballet Theatre. For

the coming season, Mr. Albert Roberts, Jr., newly elected president, announced that among the artists to be presented are: Dusolina Giannini, Curtis String Quartet, Ezio Pinza, Josef Hofmann and Carmen Amaya. Mr. Schwenker of the Civic Concert Service, Inc. assisted the local committee during their campaign.

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of the Metropolitan Opera, in the leading role on May 15 and 16. He justly deserved the ovation given him by his fellow townsmen. Nicola Berardinelli of the Chicago Opera, sang the leading role the first two nights. Joseph Clifford, another former Denver boy, sang the Duke for two performances. All the other members of the cast were local musicians and all acquitted themselves remarkably well.

Four different Gilda's were heard. In the order of appearance, they were Bettejane Townsend, Maria Battaglia, Loretta Louise Johnson and Silvia Carlisle. Fred Burkett sang the role of the Duke on the alternate nights with Mr. Clifford. Monseigneur Bosetti is entitled to the heartfelt thanks of all Denver music lovers for his willingness to assume the responsibility for the Herculean task of presenting these outstanding operatic performances. Walter P. Keeley provided unusually effective stage settings. Monseigneur Bosetti not only conducted the performances with authority, but also served as stage director, vocal and dramatic coach.

JOHN C. KENDEL

TWO ORCHESTRAS VISIT MILWAUKEE

Chicago Symphony Ends Series—Horowitz Gives Recital

MILWAUKEE—The last of ten concerts by the Chicago Symphony under Hans Lange was heard on April 26. The symphony of the evening was Mendelssohn's No. 3 in A Minor, 'Scotch.' The concert opened with the 'Fantasia on a Theme by Thomas Tallis' for double string orchestra by Vaughan Williams. The second half of the program was given over to Wagner: the 'Good Friday Spell' from 'Parsifal'; the 'Entrance of the Gods' from 'Das Rheingold'; and the Prelude to 'Die Meistersinger.' These concerts are sponsored by Margaret Rice.

The Civic Concert Association presented on March 4 the Minneapolis Symphony with Dimitri Mitropoulos in command in an all Russian pro-

gram. The soloist was Jose Echaniz, pianist.

The musical season ended on May 4 when Miss Rice presented Vladimir Horowitz in one of his outstanding programs. Highlights of the concert were one movement of the Sonata in G Minor by Medtner and Prokofiev's 'Toccata'. ANNA R. ROBINSON

Sved Engaged for Zoo Opera

Alexander Sved, baritone of the Metropolitan Opera Association, has been engaged to sing with the Cincinnati Zoo Opera Company this Summer. Mr. Sved, who appeared as Telramund in 'Lohengrin' and as Escamillo in 'Carmen' for the first times at the Metropolitan this past year, was heard in three operas at the Newark (N. J.) Opera Festival under Cesare Soderro on May 4, 6 and 8. He sang in 'Carmen' and 'Otello' in Boston under Fausto Cleva on May 28 and 30. Mr. Sved is also appearing on radio programs and for men in the armed forces.

Thorner Pupils Sing at War Relief Musical

Mrs. William Thorner gave a tea for 250 on June 15 for the benefit of Russian War Relief, in the studio of Mr. Thorner, well known New York voice teacher. Mr. Thorner's pupils, Marjorie Forbes, soprano, and Arthur Ulisse, tenor, sang excerpts from 'Chocolate Soldier' with the composer, Oskar Straus, at the piano, and also sang solos from several operas.

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New York Concerts

(Continued from page 23)

beauty in itself as well as extraordinary speed and accuracy.

On the interpretative side Mr. Horowitz was not in his most convincing vein. The Bach-Busoni transcription was treated tonally from a strictly pianistic point of view with little or no attempt to simulate organ-like sonorities, the Chopin Barcarolle was less a boat-song than an extended prelude or etude of the composer, and even the Schumann 'Flower Piece' and the Liszt 'Sonnetto del Petrarca,' ravishingly lovely in tone and externally poetic as they were, seemed to be only cerebrally directed, with the performer completely detached emotionally. But a dazzlingly pyrotechnical performance of the pianist's own transcription of 'Carmen' music, following an intriguingly realistic delineation of Liadoff's 'Music Box' among the after-numbers, sent the audience home in the highest of spirits. C.

Robert and Gaby Casadesus, Pianists

Carnegie Hall, May 26, evening:

Sonata in D, K. 448.....Mozart
Robert and Gaby Casadesus
Ballade in G Minor, Op. 23; Etude, Op. 25, No. 1; Mazurka, Op. 56, No. 2; Berceuse, Op. 57; Tarantelle, Op. 43
Chopin

Robert Casadesus
Six Preludes: 'Danseuses de Delphes', 'Les Collines d'Anacapri' and 'La Cathédrale engloutie', from Book 1; 'Général Lavine—Eccentric', 'La Puerta del Vino' and 'Feux d'artifice', from Book 2Debussy

Robert Casadesus
'Danse Russe'.....Robert Casadesus
Second 'Valse romantique'.....Chabrier
'Gracia'Infante
Robert and Gaby Casadesus

The firm hold that Robert Casadesus has established in the favor of New York concert goers and the opportunity to hear him and his gifted wife in a program of music for one and two pianos combined to exert so potent an allure that Carnegie Hall was crowded for this concert and the Russian War Relief, for whose benefit it was given, consequently profited substantially.

The ensemble playing of the Casadesus duo-pianists is far less familiar than are Mr. Casadesus's attainments as a soloist, but to those present to whom it was a new experience it proved to be work of the same high standard of artistic distinction. The similarity of pianistic approach of the two players is a basic asset of the utmost importance, and it was obvious that they have played together so much as to have achieved a complete uniformity in matters of interpretation. The Mozart sonata was given with a lilting grace and charm, if at times somewhat excessive sonorities for the strictest Mozartian congruity, while both the inconsequential Chabrier waltz and the Infante 'Gracia' were presented with idealizing effectiveness, and Mr. Casadesus's 'Russian Dance', a well-fashioned characteristic piece, was dashed off with much brilliance and fire.

In his solo numbers Mr. Casadesus was especially impressive in his Debussy group, drawn from the two books of Preludes, of which 'Les collines d'Anacapri', 'Général Lavine' and 'Feux d'artifice' were outstanding examples of vividly pictorial and finely polished playing, the 'Fire-works' being tossed off with exciting realism of effect. In the Chopin group there was something less than the ultimate inner graciousness of the 'Berceuse' in a performance of rigidity



Robert and Gaby Casadesus

rather than controlled vitality of rhythm, nor was the dramatically emotional essence of the Ballade completely realized, but the added Mazurka in A Minor was made exquisitely delicate and poetic.

In the intermission Margaret Webster, the actress and dramatic director, made an eloquent appeal on behalf of the beneficiary of the concert. C.

Vivian Rivkin, Pianist

Assisting artist: Carl Stern, 'cellist.
Town Hall, May 12, evening:

Rondo in C, Op. 51, No. 1 and Scherzo in DBeethoven
Sonata in A, Op. 120Schubert
Sonata, Op. 40, for 'cello and piano
Shostakovich

United Nations Music:
Palestine: DanceJ. Engel
England: 'My Robins to the Greenwood Gone', arr. by Grainger; Miss Remington, Cyril Scott
China: 'A Peking Myriorama'

Russia: 'Children's Pieces', Prokofiev;
Polka from 'The Golden Age' Ballet, Shostakovich
Brazil: 'Le Polichinelle'....Villa-Lobos
Mexico: 'The Girl from the Rocks'

United States: 'The Harmonica Player'
David Guion

For her recital given under the auspices of the Department of Welfare Local of the State, County and Municipal Workers of America Vivian Rivkin had chosen a program that made a wide detour from the stereotyped program scheme. And she at once proceeded to deliver it with a wholesome enthusiasm and zest that would have proved potent in winning her audience even if her playing had not been so commendable in itself. There was a musical grace of line in her treatment of the Beethoven rondo and the Schubert sonata that was refreshing in its spontaneity, while throughout there was a rhythmic buoyancy that was an equally valuable asset.

In the Shostakovich sonata Miss Rivkin had an able collaborator in Carl Stern, a finely equipped 'cellist, and the two performers entered into the music of the much-talked-of young Russian with obvious conviction and projected the work with a persuasive effectiveness that made it a pleasurable experience even though it could not create a general impression that it is one of the composer's more significant utterances.

Later, in the group of compositions representing seven of the United Nations Miss Rivkin, whose gifts lie not so much in probing the more profound depths of music as in exploiting its charm and pictorial possibilities, found especially congenial material in the intriguingly imaginative

'Peking Myriorama' by Buya Kōh, Percy Grainger's charming arrangement of the old English 'My Robin's to the Greenwood Gone,' David Guion's 'The Harmonica Player' and, of course, the polka from Shostakovich's 'Golden Age'. C.

Freitag and Bauer, Duo-Pianists

A new suite of three pieces for two pianos by the British composer, Stanley Bate, was a feature of the two-piano recital offered by Dorothea Freitag and Seaman, First Class, George Bauer, in Town Hall on the evening of May 17. Another was the first hearing here, so far as is known, of a two-piano arrangement of Rachmaninoff's 'Rhapsody on a Theme by Paganini'. Seaman Bauer's military duties may have precluded the necessary number of rehearsals with his partner, for their work was not always perfectly co-ordinated. There was, however, a compensating earnestness and affection. The Bate work was characteristic of its composer in its use of dissonance and in the general fertility of ideas. The Rachmaninoff masterpiece proved surprisingly suitable for four-hand treatment. Other compositions presented were by Paradis, Bach, Scarlatti, Scott and Stravinski, most of them arranged by Miss Freitag. R.

Louise Cameron, Soprano

A large audience greeted Louise Cameron, soprano, who offered a program of songs in five languages in Carnegie Chamber Music Hall on the evening of May 24. One of her principal assets was a generally unerring feeling for style in the contrasting works she presented. Her voice was warm and ingratiating, although it was not always projected to the best advantage, technically. Composers represented included Handel, Schumann, Brahms, Duparc, Griffes, Naginski and Horsman. Arpad Sandor was the accompanist. R.

Columbus Boy Choir

Some excellent singing of early ecclesiastical music was provided by the Columbus Boy Choir from Ohio under the leadership of Herbert Huffman in Town Hall on the evening of May 24. The first half of the program contained Pergolesi's 'Stabat Mater' in its entirety, the chorus being assisted

by the Roman Totenberg String Quartet. Other works were by Jacob Händl (Gallus), Lotti, and in the second half, Morley, Rimsky-Korsakoff, Lrontovich-Wilhousky and De Lasso. Aaron Cohen, fourteen-year-old pianist from the Cincinnati College of Music, played Chopin and Mendelssohn works with extraordinary technique and musicianship. The phrasing, tone quality and balance of the choir were exemplary. F.

Carole d'Arcy, Mezzo-soprano

A voice of pleasing quality in a widely diversified list of songs was disclosed by Carole d'Arcy, mezzo-soprano, in Town Hall on the evening of May 29. Beginning with three early Italian classics, Miss d'Arcy proceeded to two Spanish songs, a group in French, several in Hebrew and finally a group in English. In general the singing was expressive and the dynamics of the darkly colored voice well contrasted. Intonation was not always accurate, however, and the singer had certain vocal mannerisms which detracted from the full effect of some of her work. Ernest Porten was the accompanist. R.

People's Chorus

The eighteenth annual Spring Song Festival of the People's Chorus was given in the Waldorf Astoria Ballroom on the evening of May 20 under the direction of L. Camilleri, as a benefit for the American Flying Services Foundation. The program included works by Handel, Tchaikovsky, Rossini, Mendelssohn, Brahms and di Lasso. The conductor also played piano works. Grant Kinball, baritone, sang 'God Give Us Wings', the official song of the Foundation. F.

Katherine Corwin, Soprano

Katherine Corwin, soprano, was heard by an appreciative audience in Carnegie Chamber Music Hall on the evening of May 18. Compositions by Bach, a group in French, and several songs in English, in addition to two first New York performances of works by the Dutch composer, Ruygrok, made up an interesting program. The accompanist was Berthe Rich. R.

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page 29

NEW MUSIC: New Piano Works Use Dance Rhythms

TWO PIECES FOR PIANO IN UP-TO-DATE IDIOM

TWO pieces in a distinctively present-day idiom are a 'Dance Soliloquy' by Gail Kubik and a Study in Jazz by Arthur Kreutz, just published by Mercury Music Corporation in its 'American Music for Piano' Series.

Mr. Kubik's 'Dance Soliloquy' seems somewhat austere on first acquaintance but with further familiarity it reveals touches of a sort of "perky" humor. The composer himself says that it is not to be taken too seriously, that there is no world-shaking philosophy here, but merely a rather pleasant and self-indulgent commentary on some of the obvious dance clichés of our time.

Structurally, the piece is categorized as a simple homophonic piece in three-part form. The basis of its texture is its use of an ostinato against a single-voiced, rather free-and-easy, almost indolent melody, which suggests a sort of solo improvisation or soliloquizing of a dancer. In the middle section the ostinato is heard in the right hand against a sharp, savage melody in the bass. And here the texture is avowedly patterned after the boogie-woogie style of dance piano playing.

The Study in Jazz ('To a Jitterbug') by Arthur Kreutz is the work of a man who has had a great deal of actual experience playing in dance bands when not pursuing more serious studies and winning various awards for large-scale compositions of more strictly artistic pretensions. This short piece can scarcely fail to appeal to all devotees of jazz in its various manifestations. The official analysis points out that its main rhythmic pattern derives from a typical use in dance bands of the "High-Hat" cymbal. The middle section uses free two-part counterpoint to set a mood of mild indolence and, typical of the Dixie-Land style, employs the device of using a tempo that is exactly half as fast as that of the opening and close. The opening time indication of "jively", rather than "lively", at once establishes the up-to-date spirit of the piece.

SONGS BY MARX PROVIDED WITH NEW ENGLISH TEXTS

OF special interest to singers is the re-issuing by the Associated Music Publishers of four of Joseph Marx's songs with eminently desirable new English texts by Theodore F. Fitch that should be a substantial aid in stimulating the use of these songs in concert rooms. The English versions that Mr. Fitch has made of the original German texts of 'Woodland Rapture', 'O Holy Mary', 'Song to St. Mary' and 'Nocturne' are not only admirable from the purely literary standpoint but are adjusted to the rhythmic flow and the inflections of the voice line in a knowing manner possible only to a musician.

A fifth Marx song now re-issued, 'A Tone', likewise has a new English text of distinguished quality also by



Grace L. Austin

Gail Kubik

a musician, Harvey Officer. Other Marx songs in the same firm's library include 'Blissful Night', 'Last Eve He Brought Me Red Roses', 'If Love Hath Entered Thy Heart', 'Rain Song' and 'Chopin Waltz', this latter from Albert Giraud's 'Pierrot Lunaire' and with an English text by Addie Funk.

A NEW GRACE AUSTIN CHORUS AND A CHORALE BY McKINNEY

FOR women's voices in three parts Grace Leadenham Austin has written a charming little chorus entitled 'Rain at Night', with words by Anna E. Williams and an added verse by the composer. A most happily conceived piano accompaniment is vividly suggestive of the patter and plashing of the rain and the vocal part offers grateful opportunity for finely pointed staccato and other delicate choral effects.

The publishers, J. Fischer & Bro., have also released other choral novelties of distinguished quality, among them a notably fine 'Chorale for Our Country' for mixed voices in four parts by Howard D. McKinney, who has arranged the music from a Swiss Psalm and written a dignified original text addressed to the "God of Nations, 'neath whose hand we have built our native land". This should be in the repertoire of every choral group at this time. It is also issued for four-part men's chorus.

A new work with descriptive bell effects of the kind that most choruses especially enjoy singing is 'Carillon of Kharkov', a choral paraphrase by Samuel Richards Gaines of Arensky's Basso Ostinato for piano, Op. 5, No. 5, for which Mr. Gaines has written a text inspired by the chimes for which the old Russian city of Kharkov used to be famous. Pictorially effective, it is issued both for four-part mixed chorus and for men's voices in four parts.

An incident of the present war inspired a new choral work of deeply impressive character by R. Deane Shure, 'Anchored by the Grace of God'. It seems that an officer commanding a destroyer during the Battle of the Solomons steered between a double line of enemy ships, inflicting heavy damage on them, and when his battle-scarred ship finally reached port he entered in his log: "Anchored by the grace of God". This gave Mr.

Shure the cue to devise a text based on a passage in Hebrews for which that line forms an appropriate title and to give it a choral setting that is both adroitly written and emotionally enkindling, for four-part mixed chorus.

Also on the list of sacred music is a new anthem by Edward Shippen Barnes, 'In Thy Name, O Lord, Assembling', an effectively devotional setting of a prayer by Thomas Kelly of over a hundred years ago. It is written for soprano, alto and baritone or bass. And there is a lovely little sacred chorus, 'Now Winter Fades from Sight', for which Homer Whitford has skilfully and tastefully adapted music from Bach's cantata 'Praise Be to God in All Eternity' as a setting of a poem by Nina Buckingham. The chorale is simply harmonized in four parts.

KORNGOLD'S 'CLOWN' SONGS DRAWN FROM SHAKESPEARE

A STIMULATING experience is in store for those who investigate a set of 'Songs of the Clown' from Shakespeare's 'Twelfth Night' in settings by Erich W. Korngold, the composer's Opus 29, published by the Edward B. Marks Music Corporation. The five numbers are, 'Come Away, Death', 'O Mistress Mine', 'Adieu, Good Man Devil', 'Hey Robin!' and 'For the Rain It Raineth Every Day'.

In these songs Mr. Korngold has not tried to re-create the style of the traditional music of Shakespeare's day. Rather, he has permitted himself to indulge in spontaneous utterances of a singularly vital and fertile fancy, not necessarily focussed upon any specific period. But a striking point is that in practically every instance the music expresses the spirit of the words with peculiar aptness.

There is a piquant charm in the melodic character of each song and there is a compelling rhythmic swing or sweep, as demanded, as well. There is, specifically, an irresistible lilt in 'O Mistress Mine' and 'Hey, Robin!', while 'Adieu, Good Man Devil' is a capital patter song and 'Come Away, Death' is tinged with a gentle melancholy of subtle appeal. As for the last one, 'For the Rain It Raineth Every Day', it could be used with distinctive effect by itself on a recital program. For the matter of that, most of the others could, too.

MORE WAR-INSPIRED SONGS FOR CAVALRY AND AIRMEN

TWO war songs that are a credit to their type and have all the elements of ready appeal are among Carl Fischer's latest publications. One, 'Hit the Leather', is by Capt. Meredith Willson, A.U.S., at one time one of the New York Philharmonic Symphony's ablest flutists and more recently a familiar radio musical director, while the other, 'Bomber Command', has music by Paul Taubman and words by Lt. Col. Ellis O. Keller and Gene Marvey.

'Hit the Leather', for which Capt. Willson has written both words and music, is a dashing cavalry song with a vital rhythmic swing and appropriately colloquial text. A foot-note that is bound to attract a certain amount of attention makes the suggestion that for radio use the word "hard-bent" be substituted for "hell-bent" in the line "We're ridin' hell-bent for leather today". In quite different vein is a little Negro song with words and music by the same composer, 'Never Feel Too Weary to Pray', a charming little song of poignant appeal in its almost naively simple voicing of a weary cotton worker's religious sentiments. It is published for medium voice.

Mr. Taubman's 'Bomber Command' is, of course, a vocal expression of the spirit of the army air corps and a

quotation is effectively made from the official song of that branch of the service, Robert Crawford's 'The Army Air Corps'. It is a stirring, red-blooded song and would seem destined to be widely sung.

The same house has added still another transcription for violin and piano to the already formidable list of works in that category by Jascha Heifetz. This time it is the Scherzo in D major from the piano trio in D minor by Mendelssohn and the arrangement emerges as one of the most knowingly made and effective that the amazingly prolific transcriber has yet placed to his credit.

Then to the firm's 'Music Educator' Series of Modern Methods for Individual and Class Instruction has been added a Basic Method for the E-Flat Alto or Mellophone by Mark H. Hindsley, a book excellently devised to provide for the logical and well-graded progress of a student of either of the instruments concerned, from the beginning to a fair stage of advancement.

BRIEFER MENTION

For Piano, Teaching Material:

'Debutante' and 'Silver Slippers', by Maxwell Eckstein, two effective pieces for junior or intermediate students, the second being a graceful "valse de ballet" (C. Fischer).

Italian Dance, 'Marching Song of the Knights', 'Italian Folksong' and 'Song of the Fields', four attractive and useful teaching pieces by Francis Frank, the first two of grade three difficulty, the third of grade two, and the last of from second to third grade (Alpha Music).

'My Bonnie Lies Over the Ocean' in the style of a minuet, by Eric Steiner, an ingenious experiment justified by the interestingly attractive result as a quasi-classical minuet in strict form, the refrain of the familiar song forming the basis of the trio section (Elkan-Vogel).

For Piano Duet, Teaching Material:

Three Studies in Contrast, by Eric Smith, a set of charming little pieces for elementary pupils, well written and musically profitable. The titles are, A Folk Tune, 'Berceuse' and Alla Minuet, the first two having two pages for each part and the last, three pages (London: Elkin, New York: Galaxy).

For Two Pianos, Four Hands:

'Short Story', by George Gershwin, arranged by Al and Lee Reiser. A well-made transcription of a characteristic bit of Gershwin in which the two parts are well balanced and equally effective. A fluent technique of no mean order is required to do justice to it (Associated Music Publishers).

For Baritone:

'Carnival of Venice', theme and variations, and 'The Debutante', two brilliant pieces with piano accompaniment, by Herbert L. Clarke, requiring fluent virtuosity, edited by Arthur Brandenburg; and 'Autumn Leaves', valse brillante, by Leo A. Zimmerman, a graceful and highly effective solo, with piano accompaniment, likewise for the accomplished virtuoso (Witmark).

For Band:

'Swanee Satire', a "comic travelog" for band based on 'Swanee River', by David Bennett, designed to illustrate how the Foster song might be heard played in different parts of the United States. Provided with standard, concert and symphonic band instrumentalizations, 'Calfskin Calisthenics', by David Bennett, for solo trap drums and band, the drum equipment needed including tom-toms, hi-hat cymbal and wire brushes (C. Fischer).

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Tribute.....high.....	Margrethe Hokanson

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Haensel and Jones Adds Donald Dame to List

Tenor Has Appeared in Recital Opera and with Orchestra

Donald Dame, American tenor, has been added to the artists list of Haenssel & Jones, division of Columbia Concerts, Inc. Andre Mertens and Horace J. Parmelee are joint heads of the division. Mr. Dame made his New York recital debut in Town Hall on April 28. He had previously been heard with the New Opera Company in 'The Fair at Sorochinsk', and with the New York Oratorio Society at Carnegie Hall under the late Albert Stoessel in Handel's 'Messiah'.



Donald Dame

Mr. Dame has sung in Cleveland, Boston, Omaha and other large centers, and has been soloist at the Worcester and Chautauqua Festivals. He is presented each Sunday evening on "Music for an Hour" with symphony orchestra conducted by Aldred Wallenstein.

The tenor was born in Cleveland. He studied voice there with William Wheeler, and later won a Juilliard fellowship. His teacher at Juilliard was Bernard U. Taylor.

TOWN HALL AWARD

Work by Joio Wins Composition Contest

'Magnificat', a work for chamber orchestra by Norman Dello Joio of New York City, won the Town Hall Composition Award for 1943, carrying a cash prize of \$250. The award was announced by Walter W. Naumburg, chairman of the Town Hall music committee as the majority vote of a jury composed of Fritz Reiner, Leon Barzin, Otto Luening and Bohuslav Martinu. Mr. Joio is a student at the Juilliard Graduate School.

William Bergsma, of the Eastman School of Music, and Allen Sapp, of the Music Department of Harvard College, also were commissioned to write works for the competition. Mr. Bergsma's work has already had a public performance. The other two will be heard next season.

Segovia to Appear in U. S.

Andres Segovia will return from South America next season for a tour of the United States and Canada, beginning in early fall. Mr. Segovia will appear in recitals and as soloist with orchestras. The Spanish-born

guitarist, last heard in New York in 1938, has been residing in Buenos Aires and has been concertizing through Central and South America. He will play three Town Hall recitals in November, fifteen years after his first appearance there.

COAST OPERETTA ATTRACTS THrong

Gershwin and Strauss Works Given—Brodetsky Ends Season

LOS ANGELES.—The Civic Light Opera season opened with an all-Negro cast in Gershwin's 'Porgy and Bess' on May 10, conducted by Alexander Smallens in the Philharmonic Auditorium. For two weeks, this company, led by Etta Moten, Todd Duncan, Ruby Elzy with members of the Eva Jessye Choir, held capacity audiences in rapt attention.

The second bill was a remodeled 'Gypsy Baron' by Johann Strauss with additions and subtractions by the lyricist, Ann Ronell, and satisfactory musical changes by others unnamed. Irna Petina was the star, and her gifts for comedy as well as singing attracted another series of sold-out houses. Friml's 'Firefly' and 'Lady be Good' are the June attractions in the same theater.

Julian Brodetsky's Chamber Music Ensemble closed its season with a concert in the Ebell Theater on May 2. The program sponsored by the Friends of Music included a set of Variations on a theme by Frescobaldi written by Alexander Tansman. Howard Wells, a promising young pianist played with the ensemble the Shostakovich Quintet.

Pasadena Music Festival

The Pasadena Music Festival this year had its climax in the presentation of Handel's 'Belshazzar' directed by Richard Lert in the Civic Auditorium May 1. The Los Angeles Oratorio Society and the Civic Chorus of Pasadena joined with the Civic Orchestra and resident soloists led by Vera Schwartz, Viennese soprano, in a performance in English.

Lee Pattison, now of the Scripps College faculty, directed and composed the music for the annual Orchestral Society program at Claremont on April 24. The choreography was based on Carl Sandburg's "The People, Yes."

Recent outstanding recitals were given by Helen Traubel, Nelson Eddy and Zino Francescatti. Siroom Mangurian, contralto, sang a varied program on May 16, assisted by Frederic Zweig, conductor-pianist.

The Whittier College Music Department, Margaretha Lohmann, chairman, presented its fourth annual Brahms festival May 15, 16, and 23. Eugene Riddle, organist and conductor, Wm. Cozens, organist, Wm. Smart, baritone, Esther Scott, pianist, Aileen Peters, soprano, Ruth Haroldson, conductor with a string quartet and the chamber orchestra of the college as well as the Women's Glee Club performed three programs of many small Brahms masterworks.

ISABEL MORSE JONES

Bartlett and Robertson End Tour

Ethel Bartlett and Rae Robertson, duo-pianists, having completed their Winter coast-to-coast tour, will spend the Summer in their Beverly Hills home. They will fulfill several engagements on the Pacific Coast and may also go on a tour in Mexico. Apart from their regular concert schedules, Bartlett and Robertson played many times for service men in camps, canteens and hospitals. Recently they appeared on a "Command Performance" broadcast for overseas troops.

GUEST ARTISTS AID DETROIT FESTIVAL

Ballet Theatre, Orchestra and Guest Artists Appear in May Festival

DETROIT, MICH.—Under the aegis of Sol Hurok, Detroit's first Music and Ballet May Festival was given with brilliant success from May 11 to 16 in the Masonic Temple auditorium. Artists participating included the celebrated dancers of the Ballet Theatre, Oscar Levant and Artur Rubinstein, pianists, Lily Pons, soprano, Andre Kostelanetz and Efrem Kurtz, conductors, and the Detroit Orchestra.

The series was opened by Miss Pons, accompanied by the orchestra conducted by Mr. Kostelanetz. The program included the 'Mad Scene' from 'Lucia', an air from 'The Barber of Seville' and 'Roses of Ispahan'. In addition, Mr. Kostelanetz led the orchestra in the 'Meistersinger' Overture, three selections from Berlioz's 'Damnation of Faust', the 'Love-Death' from 'Tristan and Isolde' and the 'Polovetzian Dances' from 'Prince Igor'.

On May 12 the Ballet Theatre presented two ballets new to the city: 'Giselle' and 'Gala Performance'. Markova danced the first while Antony Tudor, who created the second, played a leading role in it. Vera Zorina appeared in the concluding ballet, 'Helen of Troy' as Helen.

Oscar Levant drew a full house on May 13 when he appeared as soloist in Gershwin's Concerto in F and Rhapsody in Blue, accompanied by the orchestra under Efrem Kurtz. Several encores were demanded.

On the following day another capacity crowd greeted Artur Rubinstein in his Detroit debut. He gave a stunning performance of Tchaikovsky's First Concerto. Kurtz's interpretation of the same composer's Fifth Symphony was perhaps too subdued for such a long work, but his presentation of the first Detroit hearing of excerpts from Prokofiev's 'Romeo and Juliet', was authoritative and well received.

Dancers Acclaimed

For the May 15 matinee performance, the Ballet Theatre presented the first local exhibition of Anthony Tudor's 'Romeo and Juliet', with Hugh Laing as Romeo and Markova as Juliet. The new ballet was welcomed with enthusiasm. Mercutio, as interpreted by Orloff, was the most noticed of the supporting dancers. 'Swan Lake' and 'Bluebeard' completed the program. In the evening, 'Princess Aurora', 'Pas de Quatre', 'Helen of Troy' and the much-discussed 'Pillar of Fire', received the acclaim of Detroiters.

'Billy the Kid' was introduced at the Sunday matinee with Michael Kidd portraying Billy. 'Petrouchka' and 'Bluebeard' shared the spotlight. The concluding presentation on May 16, offered 'Princess Aurora', 'Romeo and Juliet', 'Capriccio Espagnol' and the first performance of 'Three Vir-

gins and the Devil', a minor masterpiece of broad humor. An abbreviated Detroit Orchestra, conducted by Antal Dorati and Mois Zlatin, accompanied all Ballet Theatre performances.

Except for the remaining broadcast performances of the Detroit Orchestra on Sunday evenings, under the sponsorship of a local department store, its future plans remain unsettled.

SEYMOUR KAPETANSKY.

Stella Roman Joins Annie Friedberg List

Soprano to Sing in Cincinnati and Chicago Summer Operas

The latest addition to the array of singers under the management of Annie Friedberg is Stella Roman, soprano of the Metropolitan Opera, who recently finished her season in out-of-town opera appearances in Pittsburgh, Rochester, and other cities, as well as at the Ann Arbor Festival.

Miss Roman is engaged for the Cincinnati Opera season and for a series of concerts in California this Summer, and will again give guest performances with the Chicago Opera before she returns for the opening of the Metropolitan. Miss Roman will be heard in recital, with orchestra and on the radio during the coming season.



Stella Roman

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Baritone
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(Cavalry Song)

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BOMBER COMMAND

by Paul Taubman

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Soprano Tours with Columbia Opera—Sings in Colleges

Virginia Pemberton has had a busy schedule in which she has sung twenty-eight performances with the Columbia Grand Opera Company this past season. The repertoire included



Virginia Pemberton

taw during the tour.

Miss Pemberton also has filled many concert engagements in the Colleges and Universities of the middle west under the Harry Culbertson management.

Philadelphia

(Continued from page 19)

exposition of the Sonata in A Flat, Op. 110. Simultaneously, Dolores Garbeil, pianist, in Irvine Auditorium, University of Pennsylvania, supplied pleasurable performances of Schumann's 'Symphonic Etudes', and numbers by Bach, Chopin, and Ravel. Leonard Bernstein proved an interesting talker and an adroit pianist at the Philadelphia Art Alliance on May 19. He discussed the influence of jazz on composers of "serious" music, both American and European. A Philadelphia Music Teacher's Association session on May 11 presented Gustave Ferrari, composer, pianist, and singer, in Old and New Swiss, French and Canadian Songs.

COLORFUL FOLKLORE ENLIVENS FESTIVAL

Tenth Annual Event Brings Wide Variety of Performers from Many Nations

PHILADELPHIA—The 10th annual National Folk Festival from May 5 to 8 presented eight programs in the Academy of Music, the afternoon events attracting large audiences of school children. The series supplied plenty of entertainment and the programs, supervised by Sarah Gertrude Knott, founder and director of the festival, had a kaleidoscopic variety. Interest also attached to a set of conferences with speakers on different aspects of folk music and other related subjects.

Rarely has the city seen such a heterogeneous collection of perform-

ers—representative of Indian tribes; choruses and dance groups from Alabama, North Carolina, Illinois, Virginia, Tennessee, New York, and many other states; national groups—English, Scotch, Welsh, Irish, Polish, Bulgarian, Czech, Chinese, and a host of others; bagpipers, fiddlers, jug-blowers, banjoists, and other sorts of instrumentalists; singers of work songs—miners, railroaders, lumberjacks, sailors, et cetera. From Canada came Le Quatour Alouette to sing French-Canadian folk songs. Songs of the underground movement in Norway were offered by Gunnar N. Martin. An ensemble from Hampton Institute did Negro spirituals. Nancy McCord was heard in old American and English ballads. Hill-billy bands were on hand. It all added up to a remarkable demonstration of the richness of folk art and its diversification in our United States. It was decidedly worthwhile in illustrating the sources and origins of our population and the 'Ballad for Americans', sung by the local Amalgamated Clothing Workers Chorus, had a stronger meaning when one viewed the Academy stage filled with persons representing almost every nation and religion on earth.

One marvelled, too, at the work entailed in organizing the festival, in getting the several hundred participants together and the comparative smoothness with which the programs proceeded. W. E. S.

LA SCALA YEAR ENDS

Philadelphia Company Closes Season with 'Tosca'

PHILADELPHIA.—The Philadelphia LaScala Opera Company closed its most successful home season—filled houses for all performances—with a more-than-excellent presentation of 'Tosca' at the Academy of Music on May 15. Authoritatively conducted by Giuseppe Bamboschek, the Puccini opera had as special guest-star, Giovanni Martinelli of the Metropolitan, the audience hailing the beloved tenor with the utmost enthusiasm. His Cavaradossi was strong histrionically and the vocal demands of the role were effectively met, the tenor singing his main arias with tonal and emotional conviction.

Elda Ercole achieved an admirable interpretation as Tosca, making full use of the opportunities for vocal and dramatic display in the second act. As Scarpia, Carlo Morelli realized one of the best characterizations in this writer's experience, singing with fluency and richness and showing ease and aplomb in his acting. Other parts were taken by Louis D'Angelo, Sacristan; Francesco Curci, Spoletta; Lester Englander, Angelotti; Wilfred Engelman, Sciarone; Theodore Bayer and Martha Johnson.

After the performance the company left for a week's stay in Pittsburgh. W. E. S.

Stuart Gracey Fills Active Season

Stuart Gracey, American baritone, has been active in his first full concert season. Besides his second Town Hall recital, Mr. Gracey appeared in concerts and recitals in Albany; so-

loist with the Musical Arte Society of Troy; and gave a recital on the concert course at Cortland, N. Y. Mr. Gracey also gave recitals on the concert courses at Titusville, Pa., and Lewisburg, W. Va. The baritone was soloist with the Nutley, N. J., Women's Choral, the University Glee Club of New Rochelle, N. Y., and the Manhasset, L. I., Glee Club. He also gave a recital before the Musicians Club of New York and sang at the Rotary Club of New York Easter week with Frank LaForge at the piano. He closed his season with a concert in Geneva, N. Y., the first week in June. In addition Mr. Gracey has given considerable time to singing for the men of the Armed Forces, and to radio and motion picture work.

NATIONAL GALLERY SPONSORS EVENTS

Navy Quartet Makes Debut— War Department Gives Concerts

WASHINGTON.—Much of the most attractive music presented in the capital these days is heard not in a concert hall but in an art gallery or a government auditorium. The National Gallery has been the scene of many noteworthy events, among them the debut of the new United States Navy Band String Quartet on April 11. Oscar Shumsky and his colleagues gave a thoughtful and beautifully played performance of Beethoven's Opus 95, and shorter works by Bridge, Hugo Wolf, Haydn, and Dvorak. Earlier, another member of the Navy Band aroused considerable excitement. On April 5, the youthful pianist, Earl Wild, played with flawless technique and penetrating insight.

The full Navy Band—an organization which boasts, thanks to selective service, many of the best orchestra men in the country—has also been heard at the National Gallery. On May 2, it played a special concert with Shumsky and Wild as soloists in Chausson's Concerto in D. The same evening, in the Gallery's east garden court, the Ballet Russe de Monte Carlo made an appearance.

Among musical lectures at the Gallery was that on May 16, a talk on 'Georgian England and the Italian Style', when Yella Pessl played a charming harpsichord program.

The Phillips Gallery, too, has included music in its schedules. Appropriately enough for a gallery which has always been interested in the works of contemporary artists, youth has been having its day musically there. Many a young unknown has bowed there to a co-operative audience. On April 4, the Junior String Quartet of the Navy Band had its first hearing and played remarkably well. For their short time together, the men showed an impressive ensemble in works by Haydn, Turina, and Debussy.

Not all the soloists presented by the services are in uniform. The War Department, for one, is sponsoring a series of concerts in its departmental auditorium. The first, on May 6, featured Dorothy Remington, soprano, and William Webster, tenor. The program was light enough to include light opera, but varied enough to take in the prison scene from 'Il Trovatore', in which the soloists were joined by the woman's chorus from the Washington Grand Opera Guild.

Capital churches, too, have been presenting distinguished music, particularly the performance of Bach's 'St. John Passion' on April 13. Then the Washington Choral Society, led by Louis A. Potter, joined forces with members of the National Symphony in a moving reading of the Bach work.

AUDREY WALZ.

New York Studios

Gescheidt Artists Heard

Adelaide Gescheidt presented singers in a successful recital in her Harperly Hall studios on May 23, a large audience receiving the participants enthusiastically. John Pettersson, tenor, and Hays Gordon, bass-baritone, were heard in duets and solos. A highlight was the 'Una voce poco fa' from 'The Barber of Seville' sung by Helen Al-bok, coloratura. Helen Harbourn, soprano, and Byrtie Ladd, contralto, also won applause. Works by Hildach, Grieg, Curran, Coates, la Forge, Koechlin, Durante, Hageman, Kuntz, Golde and several classic masters made up the first half, and the second was devoted to operatic excerpts. The singers revealed talent and the proficiency set as a standard by Miss Gescheidt. Evelyn Austin and Theodore Walstrum were the accompanists.

Alton Jones Pupils in Recital

On May 10 students from the class of Alton Jones gave a piano recital at the Juilliard School of Music. The following students took part: Jean Kierstead, Joyce Aydelotte, Doris Halpern, Mary Paoli, Sylvia Levine, Matilda Dangelmajer, Inez Bull, Frances Crooke, Herbert Melnick, Ruth Katz, Joy Gordon and Natalie Asen. A recording of the Sixth Sonata, Op. 62 by Scriabin played by Emma Gagliardi, a pupil of Mr. Jones, has been released recently. A successful debut recital at the New York Times Hall was given by Eunice Eaton, another pupil of Mr. Jones, earlier this season. Frieda Jones, faculty member of the preparatory dept. of the Juilliard School and also of the Bronx House Music School, gave a recital at the Juilliard School in April. She has studied with Mr. Jones for the past six years.

Standish Studio Open for Summer

Mrs. C. Dyas Standish the New York teacher of singing will continue her vocal classes uninterrupted during the Summer. In a recent studio musicale, she presented George Kirk, baritone, and Gloria Sullivan, coloratura soprano, in a program of interesting and diversified numbers. Philip Jones, bass-baritone, another singer from Mrs. Standish's studio is now in Hollywood where he is cast in a leading role of Warner Brothers film version "This is the Army" scheduled to be released in July.

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NAME LEONARD SHURE PIANO FACULTY HEAD

To Replace Beryl Rubinstein in
Cleveland Institute Summer
School Post

CLEVELAND.—The Cleveland Institute of Music (charter member of National Association of Schools of Music) recently appointed Leonard



Leonard Shure

Shure as head of piano department for the Summer session of 1943, commencing June 21, in the absence of Beryl Rubinstein, director, who is on leave of duty. The Summer session will continue up to and including July 31. Heading other departments will be Nevada Van der Veer, voice; Felix Eyle, violin; Herbert Elwell, composition; Ward Lewis, ear training and solfège. Also on the faculty will be Marie Martin, children's theory; Ruth Edwards, piano; Margaret Randall, violin; Alice Chalifoux, harp; Merritt Dittert, trombone; Alois Hruby, trumpet; Michael Lamagna, double bass; Constant Omers, tympani; Maurice Sharp, flute, and Ruth Ross, flute; George Rowe, clarinet; and Harry Anderson, organ. W. H.

Mahler Re-engaged at Juilliard

Fritz Mahler has been engaged for the fifth consecutive season to teach intermediate and advanced conducting of symphony and opera at the Juilliard Summer School. Specific problems in conducting, technical and musical training with emphasis on

individual problems will be part of the study outlined in the orchestral conducting courses. A comprehensive study of 'La Traviata', 'Faust', 'Bohème', 'Cavalleria Rusticana', 'Pagliacci', 'The Marriage of Figaro', with special emphasis on interpretation and the mechanism of opera, is offered in the opera course.

JUILLIARD INSTITUTE COMMENCEMENT HELD

Ninety-two Diplomas and Degrees
Awarded at Exercises—Prizes
and Medal Presented

The Institute of Musical Art of the Juilliard School of Music awarded diplomas and degrees to ninety-two students at the commencement exercises on May 28 in the Concert Hall. Ten diplomas were awarded in absentia to men in the armed forces.

Edward Johnson, general manager of the Metropolitan Opera Company, addressed the graduates. Members of the graduating class appeared with the Institute Orchestra in the program which followed the ceremonies. Heard were: Julius Hegyi, violinist; Marshal Wrubel, pianist; Mary Gayle Dowson, soprano, and Louis Teicher, pianist.

The Morris Loeb Memorial prize of \$500 in piano was won by Mr. Wrubel. Mr. Teicher received the Schirmer Medal for musical attainment, awarded for the first time this year. Lily Y. Miki won the Frank Damrosch Memorial Scholarship for one year of post graduate study as the student receiving the highest average during the year. Miss Miki also divided the Harry Rosenberg Memorial Prize of \$50 for highest marks in piano with Myrna A. Macklin. The Alice Breen Memorial Prize of \$50 for singing was awarded to Jeannette Taylor.

SCHOOLS ACTIVE

Philadelphia Conservatory Commencement Held—Many Recitals Given

PHILADELPHIA.—The Philadelphia Conservatory of Music held its sixty-sixth annual commencement in the Bellevue-Stratford on May 26 with the principal address by Mme. Olga Samaroff. Diplomas and degrees were presented by David W. Measuroll, president. Teachers diplomas were given Margaret Louise Buehler, Marianne Theresa Gililand, Clara Lilian Hofmann, Marilyn Edith Judson, Helen Louise Paulson, Mildred Louise Schopf, Betty R. Schoenfeld in piano, and Elvira Yvonne Ernst, in violin. Bachelor of Music degrees were awarded to all of the foregoing, except Misses Paulson and Ernst, and also to Romeo Cascarino, Henry Harris and Sisters M. Joseph Cecelia, M. Loyola and M. Rose Imelda. Joseph Paul Arcaro and Sister Maria Assumpta were named Masters of Music. A musical program engaged several student pianists, violinists and other instrumentalists.

At the Curtis Institute of Music, Esther Gruhn, 'cellist, and Eileen Flissler, pianist, gave a successful graduation recital. Miss Gruhn was assisted by Ralph Berkowitz. Other recent recitals billed Harry Banks, organist, at Girard College; Elizabeth Schumaker and Elaine Hunt, pianists, at the Philadelphia Musical Academy, a "Piano Concerto Evening" under auspices of the Ornstein School of Music, and student and faculty schedules at the Clarke Conservatory of Music.

On May 25 the Operatic Workshop of the Philadelphia Academy of Vocal Arts gave scenes from 'Lohengrin', 'Carmen', 'Aida', 'Lakmé', and other operas. Brenda Lewis, Lauretta Carver, Helene Schofield, Dorothy Marshall, sopranos; Nancy Fishburn, con-

tralto; Walter Ffannenstein, tenor, were heard under the musical supervision of Vernon Hammond and the stage direction of Mme. Rose Landner.

The New School of Music sponsored a program for chamber orchestra at Ethical Society Auditorium on May 29. Teresa Perazzoli, pianist, skilfully played MacDowell's 'Keltic' Sonata and Grieg's Concerto at a Philadelphia Musical Academy faculty recital on June 2. An opera program under direction of Dr. Fritz Kurzweil afforded pleasure at the Settlement Music School on June 3. Faculty and student recitals were also provided by the Philadelphia Conservatory, the Clarke Conservatory, the Ornstein School, and other institutions. W. E. S.

Harriot E. Barrows Pupils Heard

The sixth in the series of musicales by singers from the studios of Harriot Eudora Barrows, New York and Boston voice teacher, was given on May 22, in Jefferson Hall, Trinity Court, Boston. Those presented, all from her Boston studio, were Ruth Wilkie, Laurence McAlwee, Ada Hugentobler, Allegra Weisner, Robert Gibb, Dorothy Stevens, Dorothy Horan and John Metcalf. The program comprised works of Carpenter, Ganz, Repper, Handel, Bohm, Rum-mell, Massenet, Brown, Mozart,

Mulder, Ronald, Leoncavallo, Lehmann, Grieg, Charles, Donizetti, Verdi, Cator, Leo and Koeneman. Beatrice Warden Roberts was the accompanist. Mr. Metcalf, Miss Horan, Mr. Gibbs, Miss Weisner, Dorothy Hunniford and Ruth Crowe have been active this Spring in radio, recital and church programs.

Merle West Plans Master Class

CHICAGO, June 9.—Merle West, pianist, who recently joined the faculty of the American Conservatory of Music, will hold a three weeks Master Class in Oklahoma City commencing Aug. 3. The course will consist of teachers' training and repertoire and technique classes and a clinic for students and teachers. Miss West held a similar course during the Summer of 1942. M. M.

Mario School Records Released

The Queena Mario School of Singing Records have been released by the Columbia Recording Corporation. The courses are sectionalized in the various vocal ranges and are demonstrated by a number of Madame Mario's pupils: the baritone group is by John Baker, one of the prize winning contestants in the 1942-1943 Metropolitan Auditions of the Air, held under a Metropolitan option.

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Attendance at Center Theatre Totals 51,000—Many Turned Away at Some Performances—Twelve Operas Given—New Conductors and Singers Appear Along with Veterans of Past Seasons

WITH remarkable attendance records—averaging more than 3,000 persons at each performance and totaling 51,000 for all—Fortune Gallo's San Carlo Opera company has completed an engagement of twelve days at the Center Theater which has convincingly demonstrated the wartime popularity of opera at moderate prices. Seventeen performances of twelve operas were given (two in a double bill), and there were four matinee performances. Many of the audiences were of capacity size and several hundreds were turned away. 'Aida', which opened the series on May 28, was sung twice, and so were 'Faust', 'La Traviata', 'Carmen' and 'Il Trovatore'. Operas given once were 'La Bohème', 'Rigoletto', 'Cavalleria Rusticana', 'Pagliacci', 'Tosca', 'Lohengrin' and 'Barber of Seville'. In all cases the original language was used, whether Italian, French or German.

For the first time in many years Carlo Peroni was absent from the pit and the conducting was divided between George Schick and Emerson Buckley. Louis Raybaut had charge of stage for all performances. Amplification was used and in the first operas there was too much of it, but this later was adjusted satisfactorily.

Mr. Schick was introduced at the opening 'Aida'. His experience in Prague and elsewhere abroad was apparent in his ready control of the musical ensemble. The orchestra was of sufficient size and played well. Mr. Gallo went in for no circus augmentations in the triumph scene and depended on the regular chorus of the company, with a modest number of supers for soldiers and prisoners, for the celebration of Egyptian victory over the warriors of Amonasro.

Lushanya Sings Aida

The role of Aida was sung by Mobley Lushanya, the personable American Indian soprano, whose fine figure is not the least of her assets in the role. Vocally there was much to commend in her characterization and it was pictorial in action. A new mezzo-soprano of

much promise, Margery Mayer, sang Amneris. She disclosed a full, even voice and used it with dramatic effect. Because of illness of Aroldo Lindi, Pasquale Ferrara substituted as Radames. Amonasro was sung by the big-voiced Mostyn



George Schick



Emerson Buckley

Thomas. Harold Kravitt was Ramfis. Others in the cast were Richard Wentworth, Francesco Curci and Frieda Bleicher.

'La Bohème' on the second night presented Dorothy Kirsten as guest in the role of Mimi and Eugene Conley as her tenor lover Rodolfo. The soprano presented an appealing characterization and sang the part warmly. Mr. Conley's lyrical treatment of 'Che gelida manina' was an altogether artistic achievement and throughout the opera his singing was pleasantly smooth and musical. Sheila Vogelle was a fresh-voiced Musetta. Other parts were in the keeping of Mario Valle, Harold Kravitt, Stefan Kosakewitch, Richard Wentworth and Frances Scott. Mr. Schick conducted.

'Carmen' brought back the familiar impersonation of the gypsy troublemaker of Coe Glade. It was slithery and spectacular and sung with sultry abandon. Sydney Rayner was a full-voiced and well-routined Don José and Mr. Thomas an Escamillo of tonal amplitude. Nadine Ray sang Micaela. When 'Carmen' was repeated on the evening of June 5 the principals were Miss Glade, Mr. Lindi, Stephan Ballarini and Laura Triggiani. The children's chorus from the Children's Opera Company participated in both performances. Mr. Schick conducted.

Miss Kirsten as Marguerite

Miss Kirsten appeared as Marguerite in both 'Faust' representations, singing the part with skill and acting it sympathetically. Mario Berini was the Faust at the matinee on May 29 and Eugene Conley on June 4. Gladys Zeiher sang the first of the Seibels and Margery Mayer the second. Mario Valle, as Valentin, and Harold Kravitt, as Mephistopheles, appeared in both performances. as did Philine Falco and Fausto Bozza. Mr. Schick conducted.

'Il Trovatore' was sung on the evening of May 29 and the last night of the season, June 6. The part of the

Count di Luna was taken by Mr. Ballarini at the first performance and by Mr. Thomas at the repetition. Arthur Anderson appeared as Ferrando in the first presentation, and Mr. Kravitt in the other. Otherwise the cast was the same, with Mobley Lushanya an impressive Leonora, Margery Mayer a dramatic Azucena, and Sydney Rayner a lyrical Manrico. Mr. Buckley conducted vigorously and with skill.

The first of two 'Traviata' performances on May 30 presented Lucille Meusel as Violetta, James Gerard as Alfredo and Mr. Thomas as the elder Germont. This was a smooth-singing trio, with Miss Meusel particularly successful in the 'Sempre libera', and Messrs. Gerard and Thomas voicing their airs in good Verdian style. When the opera was repeated at the matinee on June 5, Carlo Morelli was the elder Germont. Mr. Buckley conducted.

Mr. Morelli was the jester of the performance of 'Rigoletto' on the evening of May 30, and sang the part with power and dramatic conviction. Amelita Galli-Campi was prettily lyrical as Gilda and Eugene Conley again distinguished himself by consistently good use of his fine tenor voice as the Duke. Harold Kravitt was cast as Sparafucile, Margery Mayer as Maddalena and Richard Wentworth as Monterone. Mr. Buckley conducted.

Double Bill Presented

The double bill of 'Cavalleria Rusticana' and 'Pagliacci' on May 31 presented Selma Kaye as Santuzza in the Mascagni opera and Margit Bokor as Nedda in that by Leoncavallo.

With Miss Kaye appeared Martha Lipton as Lola, Gladys Seiber as Mamma Lucia, Mr. Berini as Turiddu and Mr. Ballarini as Alfio. Miss Kaye disclosed a vibrant, dramatic voice. Mr. Berini's singing was vital and impassioned. Miss Lipton's tones were warm and musical. Mr. Ballarini sang resonantly. With Miss Bokor in the 'Pagliacci' cast were Mr. Lindi as Canio, Mr. Thomas as Tonio, Francesco Curci as Beppe and Mr. Ballarini as Silvio. Mr. Buckley conducted. Contrary to custom, both the tenor's 'Siciliano' in 'Cavalleria' and the baritone's 'Prologo' in 'Pagliacci' were sung with the curtains open.

'Tosca' on June 1 was given with Miss Lushanya, Mr. Rayner and Mr. Valle in chief roles. Mr. Schick conducted. He also was at the helm for 'Lohengrin' the next night. Elsa was sung by Clemence Groves, a soprano of sound routine and a voice equal to the demands of the music. Mr. Gerard was cast as Lohengrin and Mr. Ballarini as Telramund. Lyuba Senderowna was Ortrud, Mr. Kravitt the King and Mr. Wentworth the Herald.

'Barber of Seville' at the final matinee on June 5 gave Miss Meusel further opportunities to display her poised and musical coloratura as Rosina. Mr. Conley was again successful in the music of Almaviva. Mr. Morelli's Figaro was vocally animated. Other in the cast were Mr. Kravitt as Basilio, Pompilio Malatesta as Dr. Bartolo, Mr. Curci as Fiorella and Flora Shennan as Berta. Mr. Buckley conducted. At the second 'Aida' on June 3, Coe Glade appeared as Amneris in a cast otherwise the same as at the previous repetition. O.

MODERN FESTIVAL WINS LOS ANGELES

Jacobs Directs Festival of Contemporary Works of Many Types

LOS ANGELES.—The fifth annual modern music festival on May 22 by the choir of the First Congregational Church under Arthur Leslie Jacobs brought out works by many contemporaries at two concerts. The short 'Cantata of Peace' by Darius Milhaud for mixed voices both a cappella and accompanied, which opened the festival, was as French as a Chavannes mural. 'The Lord's Prayer' setting by Normand Lockwood utilized parallel octaves and fifths with stimulating effect. The song for a cappella choir by the English organist, Healey Willan, had lyric charm.

'Freedom's Land' by Roy Harris, an honest American tune, opened the evening concert. Lillian Steuber, who has directed the Olga Steeb Piano School since the death of Miss Steeb, gave a Sonata by Ernst Toch and a Concerto for piano alone by the late

Joseph Achron, the first fluent and rich in contrast; the second a personal expression with emotional appeal.

The rhapsodic Viola Sonata Op. 11 by Paul Hindemith was played by Sgt. Sanford Schenbach and Elma Gillespie. Louis Kievman, violin, and Eugene Feber, pianist, played Achron's 'Improvisation and Dance.' 'Toccata and Arioso' for wind quintet by Ingolf Dahl of Los Angeles, performed by the New Music Ensemble, revealed color, vitality, variety and solid writing. Dahl played with Sol Babitz, violinist, in a last minute substitution of the Ives Sonata No. 3 for 'Dumbarton Oaks' by Stravinsky which the composer did not consider sufficiently well rehearsed to present.

Alexander Borisoff, 'cellist-composer, gave his amusing Suite Burlesque for violin and cello with Harry Solloway. Frances Mullen played the Ten Preludes by Chavez, and 'Bachianas Brasileiras' by Villa-Lobos. The provocative list closed with the beautiful and powerful Cantata, 'Dona Nobis Pacem' by Vaughn Williams.

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Opera-Distaff Side— At Ease



Jean Dickenson with a Guard of Honor of the Royal Canadian Air Force at One of Her Canada Concerts, in Trenton, Ont.



Left: Mona Paulee Shouts into the Wind, Saying "Au Revoir" before Taking Off on a Plane Trip



Maxine Stellman Takes a Recess in the Midst of Plane Spotting Duty in Vermont



Irra Petina by the Garden Gate of Her Hollywood Home



Doris Doe Instructs Her Head Carpenter about a Detail on Her New Home in New Hampshire



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Right: Marita Farrell Studies Garden-making at Her Home on Long Island

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